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THE JOURNAL OF INDIAN ART

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INDUSTRIAL ART IN BIKANIR,
BY SURGEON-MAJOR T. H. HENDLEY, C.I.E.

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Carved Wooden Box and Leather Water Bag.
Bracelets and Silver Water Tumbler.
Painted and Lacquered Table.
Lacquered Water Pot, Jars, Vases, Oil Flask, and Water Bottles. Silver Thrones.
Hookah Bowl and Water Pot.
Diamond Sarpech and Choga and Pearl Sehra.
Necklace and Khags.
Gold Haikal and Hauslis.

THE EAST INDIA COMPANY,
BY SIR G. C. M. BIRDWOOD, K.C.I.E., C.S.I., M.D., LL.D

Eliza Draper's Letter.

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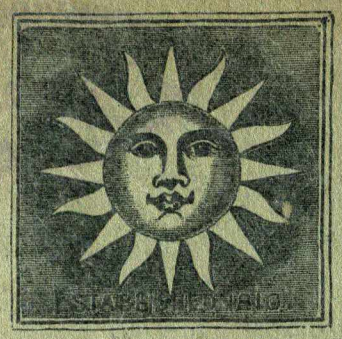

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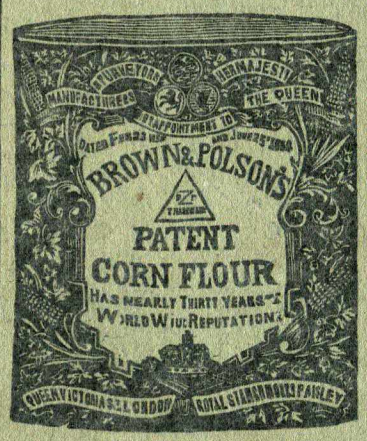

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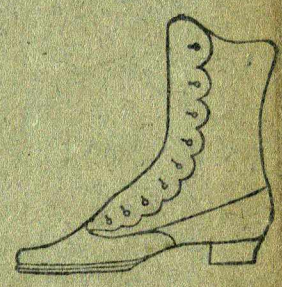

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The Journal of Indian Art.

INDUSTRIAL ART IN BIKANIR.

By SURGEON-MAJOR T. H. HENDLEY,

Member of the Royal and Bengal Asiatic Societies; Residency Surgeon, Jeypore; and Honorary Secretary, Jeypore Museum.

BIKANIR is so remote from the places which are generally looked upon as the centres of Indian civilization, that few readers of this journal would expect to see its industrial arts noticed at all, or would, perhaps, believe in their existence. It is, however, a fact that the very inaccessibility of this distant part of Rajputana has been the cause of the preservation, if not of the origin, of several ingenious arts; but in order to make this clear, it is necessary to give a brief account of the country and of its history.

In 1874 a special official Gazetteer of the Bikanir State was written by Colonel (then Captain) Powlett of the Political Department, and to this, and to the article "Bikanir" in the *Rajputana Gazetteer*, published in 1879, the student must be referred for full information. All that is necessary for the present purpose is to give such brief notes from those works as may bear on the subject in hand. Bikanir is situated between 27° 30′ and 29° 55′ north latitude and 72° 30′ and 75° 40′ east longitude. Its area is about 23,500 square miles, and its population according to the Census of 1881 was 509,021. It is bounded on the north by the Mussalman State of Bhawalpur and the British district of Sirsa; on the East by Hissar (also British) and Jeypore; on the south by Jodhpore; and on the west by Jaisalmer, a state ruled by a Bhati Prince of the Lunar race of Rajputs.

The following description of the country is quoted *verbatim* from the *Rajputana Gazetteer*:—"The general aspect of Bikanir is dreary and desolate in the extreme, and Elphinstone has said that within ten yards of the capital the country is as waste as the wildest parts of Arabia. Speaking roughly, the west, and part of the north of the country which are comprised in the Indian Desert, are the least inhabited parts, and here the villages lie far apart. To the north-east and east, as far as Sujangarh on the south-east border, the villages lie nearer together and there is more cultivation. Nearly the whole surface of the country is covered with undulating sand-hills from 20 to over 100 feet high, which in some places bear a scanty growth of harsh juiceless grass, of mimosas, caper shrubs, and phog, a shrub with a light and tender stem and branches serving as fodder for camels. The consistence of these sand-hills is frequently so loose that men and animals stepping off the beaten tracks sink as if in snow. Except near the triple border of Bikanir, Jaipur, and Marwar there are no rocky hills in the State, and the few there are do not attain a higher elevation than 600 feet. Forest does not exist. South of the capital there is a considerable tract covered with brushwood, in which the horses and cattle of the chief are allowed to range, and near some of the towns there are small plantations of *bair* (zizyphus jujuba). The commonest tree in the country is the *khejra* (Acacia leucophloea), the pods, bark, and leaves of which are eaten by cattle, and in times of famine, by the poor. During and just after the rains the country, however, wears a very different appearance, becoming a vast green pasture land covered with the richest and most succulent grasses. The soil of Bikanir is everywhere sandy. In some parts—as at Bikanir itself, towards Delhi, and to the south-west towards the Jesalmer border the sandstone substratum crops up."

A less fascinating picture could hardly be drawn, yet it is almost too flattering. The writer of this article crossed a portion of the Bikanir desert *en route* from the Sambhur lake to the capital a short time ago. His carriage was drawn by three pairs of camels, which were changed at every sixth mile, and yet the animals were rarely able to move faster than at foot pace. Travellers unaccustomed to the desert can hardly walk in the heavy sand, and even on the better kind of soil their course is impeded by the sharp spiked husks of the *Bharbhut* grass (euchrus Catharticus), which get into clothing and almost everything, and even disable dogs and other small animals. The water is almost everywhere brackish, in some places almost poisonous, while the quantity obtainable is small, because the wells are usually very deep, in the capital as much as 300 feet, and in some places even more.

These drawbacks would present almost insuperable obstacles to the conquest of the country, and they are certainly sufficient to prevent anyone from living in the State who can find a better home. These unpleasant difficulties were, however, the causes which in unsettled times induced the wealthy Hindoo bankers and merchants to seek an asylum in the country.

In the days of the Moghul supremacy over the fertile plains of Hindustan, of Central India, and of Guzerat, if a Hindu were known to be wealthy he soon became an object of suspicion and dislike, so that ultimately some pretext was sure to be found to deprive him of what were considered, and too often perhaps rightly, his unlawful gains. The Hindu Baniah, and more particularly the Marwari Jain, like the Jew, has a natural talent for making money, and, provided he can attain his object, is willing to run considerable, and even personal, risks. He cannot, however, bear to lose what has been gained at so much pains and danger. When, therefore, his wealth in former times became the envy of his masters, he withdrew to a comparatively safe spot. Such places of refuge were open to him in Bikanir, Jaisalmer, in Shekhawati (the northern portion of Jeypore), and in the remote parts of Marwar. It is true that the Rajput lords of the soil charged a high price for their protection, and kept him in his proper place, but he was amongst men of his own faith, and was allowed to worship as he liked, and in many ways to display his wealth for the envy and admiration of his neighbours. His female relations were, moreover, tolerably safe and enjoyed a good deal of freedom. It thus came to pass that when the Bikanir and other chiefs were strong, their capitals were filled with men of the rich mercantile classes, who built large houses and spent their money in the land. The chiefs were fully aware of the modern axiom that "Capital is shy," and were therefore unusually careful not to carry their exactions too far. The temple authorities were, moreover, all in favour of the banker who, sooner or later, himself, or through his female relations, was sure to spend much of his money on religious purposes. Perhaps, too, some of his relatives served the native court, and at times, not unfrequent, judicious loans to impecunious princes also increased his personal interest.

The wealthy Bikanir merchant or banker was a travelled man, familiar with the arts in vogue in distant lands; it was, therefore, natural that in his retirement he should endeavour to adorn his home, and that he should surround himself with some of the beautiful objects which had become necessary to his comfort. Even if we cannot credit him with so much refinement, it is certain that the mere love of display would induce him to procure novelties to impress his countrymen with the sense of his importance and knowledge of the world. I am inclined to think the latter the true motive, and the following anecdote seems to strengthen this opinion. When gas-lighting was first introduced into Jeypore, the manager of the gas-works was offered several thousand rupees to illuminate a banker's house in Shekhawati for one night only, the sole object being that on this night, the wedding night of the son of the house, the guests might see something they had only heard of, and talk, then—and, perhaps, for many months or years to come—of the munificence of their host. For similar reasons the electric light on the roof of the Palace of the Raja of Seekur, a great desert lord, is the wonder of all the inhabitants of his extensive domain, and was the talk of the whole country side beyond Bikanir, nay even to the remote borders of Sind, until quite recently, when the Bikanir Palace was similarly illuminated.

In Bikanir, and in all the great towns of the West, the most prominent art is that of the carver in wood or stone. The materials are used indifferently by the same artist in many parts, the cheapest in the locality being the most used. In Bikanir, however, the two trades are separate. At Bikanir itself a fine, easily worked sandstone is procurable. It varies in hue from red to cream colour; the former being the most valuable, and when procurable, chosen in preference to the latter. The quarry is actually at Khari, 30 miles north-east from the town. The capital is a city of sandstone. The house-fronts are beautifully carved and enriched with overhanging balconies of red stone, and with elaborately cut door frames, and charming windows which have pierced panels of arabesque tracery. Here and there, too, one may see a grotesque figure supporting a block of stone, or a figure in relief worked on the huge brackets which form the false arches over the gateways. The carving is well done, but is rarely well seen, as the streets are so very narrow that it is almost impossible to see more than a few feet of a façade at once. Still further west, in the remote capital of Jaisalmer, there are equally handsome mansions cut in four varieties of the beautiful nummulitic and other fossiliferous limestones on which the city stands.

The traveller comes upon these great towns, situated so far from the centres of Indian civilization, with surprise. After days of fatiguing toil through heavy sand, it is truly astonishing to find a huge walled town of say 60,000 inhabitants, such as Bikanir, spring up before his eyes; nor is his wonder lessened when he hears that only twelve inches of rain fall on an average in this region, and that the drinking water is obtained from wells from 250 to 300 feet in depth. These wells are remarkable examples of constructive skill. Some of them cost a lakh of rupees to excavate. Every basketful of soil in the smaller wells has been removed after the excavator has filled it below and has returned to the surface. The writer once saw a dying man who had incautiously remained below while the basket of earth was being drawn up. A single stone fell and crushed in his skull. When the water is reached the supply seems inexhaustible, and it is pure. So great is the rush of water that the Bikaniries believe that they have beneath them a huge underground lake or stream, and, in confirmation of their theory, they tell stories of various articles which have fallen into one well having been found after a time in another at a distance from it. As in the city these wells are covered, their contents are carefully preserved from contamination. In

the villages they are only surrounded by lattice-work to prevent accidents. A Bikanir well is a work of real engineering skill, and in some cases the buildings or towers at the top of it, which not only serve to protect it, but afford supports for the wheel over which the well ropes are drawn, are of artistic and handsome construction. Major Talbot notes that towards the Eastern border they are of Muhammadan minaret shape, due perhaps to the influence of the old Mussalman rulers of Shekhawati.

The following rates will give some idea of the cost of stone carving in Bikanir. Doorways of sandstone can be made from ₨ 200 to ₨ 1000 each. Trellis-work can be cut in sandstone for ₨ 10 per square foot, in marble (chiefly because the stone is imported) for ₨20. Balconies, each 3ft. by 5ft., cost about ₨ 60. A pillar enriched with flowers, 10ft. long and 3ft. in circumference, can be made for ₨ 30. Figures of Hindu deities of the usual conventional and inartistic character, as well as small toys, which serve as paper-weights, are also made by the same workmen.

Although stone is everywhere most used, very handsome doors and windows are also constructed in wood. They differ little in style from the work in stone, though occasionally the lintels of the doors have a very archaic, even Assyrian, appearance about them. As I have pointed out, in a previous paper in the *Journal* on Decorative Art in Rajputana, many of these doors are strengthened with huge bars and rose-headed nails of iron or brass, and with plates of tin. ₨ 8 to ₨ 110 are paid for a door frame, and from ₨ 5 to ₨ 40 for a pair of doors. Small ornamental brackets, cabinets, and suchlike articles have been occasionally made for Europeans.

The art product *par excellence* of Bikanir is a species of lacquer-work which may be applied to wood, stone, or even glass and metal. It was, I imagine, first employed to the decoration of a large hall in the palace of the Maharaja, a huge pile of buildings in the fort which stands without the town.* Full particulars of the mode of lacquering surfaces at Bikanir are given in No. XII. of the *Journal of Indian Art*, page 87, from the pen of Major A. C. Talbot, C.I.E., now and then Political Agent at Bikanir. Briefly these are :—"On the surface of the wood, which had been previously well scrubbed with liquid clay and allowed to dry, the outlines of a flower pattern was stencilled with a bag of powdered charcoal through perforated paper. Successive layers of liquid clay were then applied with small squirrel's hair brushes within the outlines of the pattern, each layer being allowed to dry before the next application, until a raised surface, bringing out the stalks, leaves and petals with sufficient distinctness had been produced. The whole surface was then fixed by a coat of paint, and when this was dry gold leaf was applied over all. The groundwork, black with a red border, on the portion intended to face the central avenue and the adjacent courts of Central India and Ajmere, and red with a black border, in the interior of the Bikanir bays, was then painted in, the flower pattern standing out in gilt relief." The above is a description of the painting of the Bikanir Screen at the Indo-Colonial Exhibition, but *ceteris paribus* it is equally accurate of all other articles. The whole of the great hall called the Rai Newas is covered with ornament of this character. The roof is decorated with figures representing Indra, King of the Celestials, with the Gandharvas (or Heavenly Musicians) trumpeting his fame from the midst of conventional clouds.

Until quite recently the artists worked on the most useless articles, such as old sauce or beer bottles, metal cans, sheets of tin forming the backs of bazar mirrors, bedstead legs, and so on. The writer, following the example of Mrs. Talbot, who has done much to revive this art, has for several years past sent a considerable number of white earthen vessels of different well-known Indian forms, which have been decorated in the most beautiful manner in Bikanir. The specimens have all been sold at the Jeypore Museum soon after their arrival, and the artists have thus been provided with a mart for their wares. A great difficulty which workmen in remote places have to contend with, has thus, in this case, been easily met. Two of the artists, I suspect very inferior ones from the style of their work, have been lately induced to come to Jeypore. I look upon this as a false step.

The following are amongst the best articles which have been produced :—Wooden cabinets ; wooden plaques to serve as book-covers ; vases of all kinds in stone ware, clay, porcelain, glass, or even leather. For native use *charpoy* or bedstead legs, chairs, boxes, portions of *ekkas* (pony carriages) or *bailies* (bullock carts), &c. The style of ornamentation is either floral or geometrical, and very frequently the ground is broken up into medallions. The colours are very bright and pure. In the most typical work the design is in relief, in other cases the articles are merely painted. Some very handsome tables have been covered with a profusion of natural flowers, which are drawn and coloured with much spirit and skill. (Plates 6 and 20). Major Talbot thinks that the designs on one

* Most of the many rooms in this extraordinary palace are decorated in different styles. One is covered with a plaster of fine white chunam cut out in a variety of floral patterns to display the underlying glass with which the walls are decorated. There is another apartment which is entirely covered with portions of a willow pattern dinner service, and careful examination shows that in nearly every case the flat perforated fish strainers have alone been used. Unless these were specially ordered, which is highly improbable, the expense incurred must have been enormous. At Odeypore and Dungarpore walls of similar rooms are covered with soup plates set in the midst of Dutch tiles.

of these tables were copied from coloured plates of the Taj mosaic work. Occasionally plates and vessels of coarse Makrana marble are painted and gilded with similar ornament. In all cases the beauty of the work is greatly enhanced by the free use of gilding, and this is no doubt the principal reason why the ware is costly, though, in the case of good specimens, the expenses and risk of carriage of a double journey over a hundred and fifty miles of desert each way, add of course greatly to the cost.

There is something singularly pure and bright about the colouring of these articles. It is very marked on the coloured ivory bracelets which are made in Bikanir for the use of the desert women. In Bikanir and in Marwar, the arms of the women are sometimes almost completely covered with such rings (Plate 5); as a rule, however, they are quite plain. In other places in the west the ivory is grooved to receive thin plates of silver or gold. The writer discovered fragments of such ornaments twenty feet below the surface of Old Sambhur. These must have been at least 1200 years old.

The following will serve as a guide to prices in Jeypore:—(Plates 6 to 10 and 18, 19). Large vases, globular, about $7\frac{1}{2}$ inches high, Rs. 7; Egyptian lantern-shaped vases, ornament not raised, about $6\frac{1}{2}$ inches high, Rs. 3; small vases, about $4\frac{1}{2}$ inches high, with geometrical ornament, Rs. 1/8; wooden cabinet with drawers, about 18 inches long and 13 inches high, Rs. 24/8; book covers, about $14\frac{1}{2}$ by 8 inches, Rs. 4.

In Bikanir, as well as in some of the large towns in neighbouring States, a little work in base metal is done. The most artistic examples are water bottles of pewter with brass necks and stoppers. Domestic articles in mixed metals are also made. A few matchlocks and percussion guns at the rate of from Rs. 3 to Rs. 10 per gun are manufactured.

Wherever there is a court, or wealthy men abound in India, jewellers and silversmiths are found. Bikanir is no exception to the rule. Sometimes the royal workmen are called upon to make plate on a colossal scale. Illustrations of two silver thrones are given with this number of the journal. (Plates 11 and 12). The throne or *Sinhasana* is often used, though a Rajput chief's proper seat of honour is the *gaddi* or cushion. It is common in the East to support thrones on the images of tigers or lions, or on their paws, hence the word *Sinhasana*, or Lion Seat, which is also applied in Urdu to an ordinary dressing table. Assyria gives us, perhaps, the earliest record of such thrones. One of the Bikanir silversmiths has lately produced some very excellent specimens of chased and engraved work, as for example, water tumblers with figures of nautch girls and Rajput chiefs, each standing in a medallion on a frosted ground. The finish is excellent. (Plate 5). Rings, necklaces, armlets, and head ornaments for the turban are fairly well made at prices varying from Rs. 200 to Rs. 10,000; also bangles in gold from Rs. 200 to Rs. 1000; and in silver from Rs. 25 to Rs. 100.

Enamelling in gold is done in small quantities at the rate of two rupees per 180 grains, or the *tola* of gold. Illustrations are given of some examples of sumptuary art jewellery. (Plates 13 to 17). These include bridal ornaments, epaulets, and necklaces. The workmanship is somewhat inferior, and the objects themselves are remarkable chiefly for their intrinsic value. The engraved figures of deities on the epaulets are curious (Plate 14), and so is the somewhat Assyrian form of ornament of the larger specimens. I have noticed this tendency to revert to archaic types in much of the jewellery of the West; for example, there is the huge *haikal*, or garland of gold plates, sometimes made for bankers' wives in Marwar and Bikanir; the *hausli*, a massive gold collar; a peculiar torque-like neck ornament which I have seen made in gold and enamel for a rich Jeypore lady; and so on. (Plates 15 to 17).

The Hindu adopts designs from all nations and styles and makes it his own. He seems to be able to absorb everything, but to invent little or nothing. This may account for the extraordinary coincidences which crop up in all directions, and which seem to show that in India there is nothing new under the sun. There is a good illustration of this in the common twisted gold chains which are made in Indian bazars. Such chains will be also found attached to the Tara Brooch in the collection of the Royal Irish Academy in Dublin. Was Byzantium the common source of inspiration?

Glazed pottery of an inferior kind is made in the State. The Khus-Khus fans of Reni, a large Bikanir town, have also some repute. These well-known articles are made from the roots of the *Anatherum muricatum* grass, which is common in the desert. It is a sacred, sweet-scented grass, and the fans or *punkhas*, which are made of it, are moistened with water so as to produce, when in motion, a cool, refreshing, and pleasant breeze. The ordinary *tatties* or grass frames for cooling rooms are filled with roots of the same grass.

As Bikanir is famous for its camels, it is not wonderful that it is equally renowned for the trappings and saddles of those useful animals. The best test of the value of a Bikanir camel and its saddle is that the rider should be able, when at full speed, to hold in one of his hands a full goblet without spilling a drop of the contents.

Several of the textiles of Bikanir are somewhat interesting and of commercial value, as, for example, (*a*) *lois* or blankets; (*b*) *susi*, a kind of cotton cloth; and (*c*) *sarees* or veils made by the Jat women.

(*a*) LOIS OR BLANKETS.—These are a species of serge, and are made in the city and districts. The price varies from Rs. 3 to Rs. 25 per piece of 8 yards by 1½ yards, or the *than*. The Bikanir sheep has fine long wool, as it is nourished by many excellent grasses which grow well on the sand. The Bikanir *lois* have a great reputation throughout Rajputana.

(*b*) SUSI.—This is a narrow cotton fabric distinguished by having stripes lengthwise down the piece of a different colour from the groundwork. The common patterns are dark blue with white stripes, or blue with red stripes. Seven illustrations (No. 14, figs. 5 to 11) will be found in the writer's monograph on the manufactures of Ajmere, No. 26, *Journal of Indian Art*, April, 1889.

(*c*) SAREES.—In the centre and north of the State the Jat women make embroidered *sarees* or veils, which are worn on festive occasions, and are certainly of high artistic excellence. Of somewhat similar *ohrnas* or *chadars*, as they are also called, which are made in the Hissar District of the Punjab on the Bikanir border, Mr. Kipling, in the twentieth number of this *Journal*, writes as follows:—"The embroidered *ohrnas* or *chadars* of the district are worthy of mention, for though nothing could be more homely than the material, or more simple than the design, they are thoroughly good and characteristic in effect."

The whole manufacture is local. The spinning, dyeing, and working are all done by the women, and each *saree* takes from four to six months to make, as it is only taken in hand in spare moments and there is an immense deal of elaborate stitching to get through. For most of the veils two pieces of country coarse cloth which has been dyed with madder are taken and united by open lattice-work stitches. At the ends and outsides a few narrow stripes are generally left of a lighter colour and the border is fringed. Narrow strips of embroidered blue cloth are sometimes sewn on to the central two-thirds of the garment. These form ornamental folds when the *saree* is in use.

The sewing is done with different coloured wools and cotton thread. The tints are usually white, a golden yellow, brown, blue, and here and there a little red and sage green, and all harmonize to perfection. Sometimes small round pieces of coarse mirror glass are let in, generally without any regularity, to catch the light and give an additional glow to the garment in the bright sunlight. Such pieces of glass are introduced into the curious strips of embroidery which are used in the Eastern Jeypore district of Hindown to finish off the dyed *chadars* of the common people. In all these parts the Jats, the Gujars, Meeras, and early, generally perhaps pre-Rajput, occupants of the land produce quaint embroidery which has an old world air about it.

There are scarcely two Bikanir *sarees* which are quite like each other, yet—in all—the elements of the design are much the same, viz., modifications of crosses, squares, stars, and octagonal figures, with trees, birds and animals reduced to geometrical forms. There is an irregularity about the minor details, such as the distribution of the ornaments, the inequality in length of the two pieces of cloth or of the fringes, and the arrangement of the colours which is very attractive, and which shows that each garment has been the object of considerable thought; in short, that in every case mind has been put into it. The stitches are not very numerous. The regular arrangement and open character of the warp and woof lend themselves particularly to the cross, the *Phulkari* (a kind of darning stitch, the Point Russe, the button hole and herring-bone stitches. The stem and chain stitch are not uncommon. In all the stitches there is a very economical use of wool or thread, as is well seen from an examination of the back of the *saree*. There is no waste. *Sarees* are most frequently made, but bodices and petticoats are also embroidered in the same fashion. The following notes on a few specimens will give some idea of the nature of the work:—

An embroidery *Saree*. Length, 6ft. 4in.; width, 3ft. 5in. It is formed out of two long strips of red cloth, having a few narrow stripes on the outer sides and ends of each. The inner free edges are fastened together by means of coarse open or lattice stitches, and where two or three holes have been accidentally made in the stuff they are roughly closed by darning stitches. The top and bottom are filled up with six sampler tree-like forms in stem and darning stitch. Along the sides runs a sort of vandyked pattern in yellow and white wool. Across the centre is a band ten inches wide which is formed of two diagonal crosses placed upon two lozenges. The limbs of the cross are composed of white bars of cross stitch in thread flanked by broader lines done in brown wool. The intermediate spaces are filled up with squares and diamonds, to some of which two triangles are attached at each angle of the figure. On either side of the band there are two conventional peacocks done in cross stitch. Most of the other ornaments are worked in darning and Point Russe stitch. Above and below the band there are two pairs of what might be termed Calvary crosses arranged side by side and base to base. The two outer arms of the crosses terminate in diamonds which have two small triangles at each corner. At the inner

angles of the crosses the triangles and diamonds are somewhat different. There are bands of herring-bone stitches at the top and bottom of the *sari*.

Leather Water Bags or Chagals (No. 4).—These are made at Reni, one of the smaller towns of Bikanir. They are used by travellers, and their contents are kept cool and sweet for a long time. They are generally ornamented with coarse embroidery in silk or cotton. The stopper is a plug of wood, and the spout is usually made of silver. These chagals are sold all over the west country.

Painting, Literature.—Under these heads Bikanir produces little of importance. Portraits similar to those painted in Jeypore are done in the bazar, but are of no great value. There are a few pictures in the Palace, and some valuable books have been collected. The most interesting work is, perhaps, a copy of the famous Oriental book on the love story of Leila and Majnun. It is about 250 years old and is written in Persian. The illustrations, which are done in the Persian manner, are very good. The first words of the chapters are very charming specimens of illuminated medallions, and it has been suggested that they would serve as beautiful patterns for enamel brooches.

History of Bikanir and General Notes on the Country.—It is unnecessary to do more than give a very brief account of the history of the country. Bika, sixth son of Jodha Rao, who founded the city of Jodhpore and ruled Marwar, subdued the country now known after his name as Bikanir. Most of the land was then owned by Jat clans, but some of it was ruled by Bhatis of the same tribe which is now in possession of Jaisalmer. Bika died in 1505, having founded his capital of Bikanir in 1488. One of his descendants, Rai Singh, was brother-in-law of the Emperor Akbar, and for a century, at least, a firm connection with Delhi enabled the princes of Bikanir to preserve and even increase their dominions. In 1818 an alliance was made with the British Government, and since that date nothing of any great importance has occurred. The nobles have, however, always been turbulent, though at times the oppression of their rulers has been some excuse for their misconduct.

At one time the transit trade of Bikanir was considerable, as it was on the through route from Kabul to India. This direct communication with Central Asia may have had some effect in introducing artistic ideas into the desert land. Kabul fruit, furs, horses, carpets, woollen cloths, grain, &c., still come by this route either for use in Bikanir or in transit towards Marwar. Wool, *multani-matti* or fuller's earth, and sugar candy, besides *ghi* and grain, are exported. The sugar candy is especially famous throughout Rajputana. The sugar is brought from the North-West Provinces and is clarified in Bikanir. It is much valued for presents to great personages.

Major Talbot, C.I.E., Political Agent in Bikanir, has kindly read over most of this paper, and to him I am indebted for a very large portion of the information contained in it. I have also to express my thanks to the Bikanir Durbar for much valuable assistance.

ILLUSTRATIONS.

Industrial Art in Bikanir. 19 full-page Plates.

The East India Company.—Eliza Draper's Letter, 4 pages.

ILLUSTRATIONS FROM THE RECORDS AND RELICS OF THE LATE HONOURABLE EAST INDIA COMPANY.

By SIR GEO. C. M. BIRDWOOD, K.C.I.E., C.S.I., M.D., LL.D.

[*Continued from the "Journal of Indian Art" for July, 1890*].

A Letter from Mrs. Daniel Draper, dated Tellicherry, April, 1769.

This letter, from Sterne's "Eliza," reproduced by Mr. William Griggs for the January number of the *Journal of Indian Art*, has been lent for the purpose by Col. Francis Grant, formerly of the 5th Lancers, who purchased it—for just 7/6!—of Mr. Edward Daniell, the well-known book-seller of 53 Mortimer Street.

It is a document of considerable interest, for it not only affords a clue to the identification of the parentage of Mrs. Daniel Draper, but illustrates, in a familiar manner, a critical time in the history of the British conquest of the Deccan, namely, the close of "the first war in Mysore."

Hyder Ali had made himself master of the ancient Hindu kingdom of Mysore in 1760–1; and in 1766 invaded Calicut, when the last of the Zamorins of that petty state burned himself in his palace to avoid capture. On this a confederacy against the usurper was formed by the Mahrattas and the Nizam of Hyderabad, into which the Madras Government were drawn, through their treaty with the Nizam. But Hyder Ali not only bought off both the Mahrattas and the Nizam, but induced the latter to join him against the English. Thus, without warning, Col. Joseph Smith, who commanded the contingent supplied by the Madras Government, suddenly found himself with only 7,000 men and 16 guns, opposed by an overwhelming native force of 70,000 men and 100 guns. He, however, routed them with a terrible slaughter and took 60 of their guns. The Nizam at once sued for peace, which was signed in 1768. The terms of it stipulated that the English should occupy a portion of the Carnatic Balaghat [literally "Above-Ghat," *i.e.*, the table-land of Mysore], and accordingly, while Col. Smith entered the Baramahal ["Twelve Forts"] of Mysore [now the Salem District of the Madras Presidency] an auxiliary force, far too small for the purpose, was sent from Bombay to Tellicherry to invade the Mysorean plateau from the west. The Bombay Expedition was at first very fortunate, destroying Hyder Ali's fleet and capturing Mangalore and Honore. But on the advance of his army, they had hastily to abandon these places, leaving their sick and wounded behind them. Col. Smith, however, had been most successful in the Baramahal, and in spite of Hyder Ali's reconquest of the Malabar Coast, up to the walls of Tellicherry, he was glad to sue for peace. This the Madras Government foolishly refused; and, at the same time, still more foolishly superseded Col. Smith. His successor in six weeks lost all that had previously been gained; when the Madras Government hurriedly replaced Col. Smith in his command. But it was too late. Hyder Ali, by forced marches, unexpectedly appeared before Fort St. George, and there, on the basis of an alliance against the Mahrattas, dictated to the vacillating Government of Madras the terms of a humiliating peace, in April, 1769. Harry Verelst was then Governour of Bengal, 1767–9; Charles Bourchier of Madras, 1767–70; and Thomas Hodges of Bombay, 1767–71.

Such are the surrounding circumstances of Mrs. Draper's letter, which is dated from "Tellicherry, April, 1769."

Tellicherry, on account of facilities its port afforded as a centre of the pepper and cardamom trade of Malabar, had been the seat of one of the Company's Factories from 1683. The Factory was reduced in 1766 to a Residency; but the place again became of the first importance to the Company during the wars with Hyder Ali and his son Tippu-Sahib, as the basis of operations against the Carnatic from the Malabar Coast. "Mount Dilly," mentioned in the letter, in Portuguese Monte d'Eli, is the Malabari *Eli-Mala*, *i.e.*, "High Mountain," famous in mediæval times as a prominent land mark to ships approaching India from the west.

The *Grenville*, by which the present letter was sent home, was an "East India-man" of 499 tons, commanded by Capt. Burnet Abercromby, and the India Office Records shew that she arrived in the Downs, on her second return voyage from "Madras and Bombay," on the 3rd of November, 1769. The letter is endorsed as having been received by the person to whom it was addressed, the 5th idem. Who that person was does not appear. He was interested in some one of the baptismal name of Stephen; and may possibly have been Mr. Daniel Draper's great friend, Commodore James of the Indian Marine, who was on the Bombay station from 1747 to 1759; when he returned to England, enriched with the booty of Severndroog, and became Chairman of the East India Company, Governour of Greenwich Hospital, an M.P., and a baronet. He died in 1782. Mrs. James was Miss Goddard, daughter and co-heiress of Edward Goddard, of St. Anne's, Westminster.

Mrs. Daniel Draper was born at Anjengo in 1743, and Col. Welsh in his *Military Reminiscences*, published in 1830, records how, when visiting the place, he carried off, as a memorial of her, two or three pieces of oyster shell, or "mother of pearl," from the broken windows of her house there. I quote this from Mr. James Douglas's delightful book, *Round about Bombay*, in which he condenses in a short chapter all the hitherto known facts of this fascinating lady's romantic career. It has always hitherto been said that her parentage was unknown; but her mention in the letter of "Tom Whitehill, my kind uncle," affords a clue to it, which I must leave others, having more leisure than myself, to work out. A little lower down she names "Jack Whitehill . . . at Madras"; and he can be none other than John Whitehill, who was acting Governor of Madras in 1777–78, and again in 1780, when, on account of the incompetency he shewed in his dealings with the Nizam and Hyder Ali, he was peremptorily dismissed by Warren Hastings.

Mr. Daniel Draper, who entered the Company's service in 1749, and was at Gambroon in 1751, married "Eliza" in 1761, and went with her to England in 1762. He returned to India alone in 1765, she following him in 1767, in the East India Company's ship the *Earl of Chatham*, which I find from the India Office Records sailed from the Downs 3rd April, 1767, and was lost on her return voyage to England, 13th October, 1768. This was the period of her correspondence with Sterne, with whom she became acquainted at the house of the James's in London. Mr. James Douglas says that the Drapers lived continuously in Bombay, at Belvedere or Mazagon House, from 1768 to 1772. But the present letter proves that they were both at Tellicherry in 1769, and "Eliza's Tree," which was to be seen at Masulipatam, until it was unfortunately washed away by the cyclone of 1864, seems to indicate that at some time the Drapers must have been stationed on the Coromandel Coast. In 1772 Eliza eloped out of one of the upper windows of Belvedere, with Sir John Clark of the Royal Navy; and in 1778 died, aged 35, at Bristol, where a monument in the Cathedral commemorates her "genius and benevolence;" but not the bewitching little woman's pitiful "folly." Mr. Draper himself returned permanently to Europe in 1782.

Mrs. Draper's attack on Governour Hodges is fully justified by his half-hearted support of the expedition sent from Bombay to Tellicherry; and her references to his Hindu astrologer are deeply interesting. Mr. James Douglas has much to say about the man. He had many years before said that Hodges would be Governour of Bombay. He also prophesied that the night of the 22nd of February, 1771 would be dangerous to his master; and the next morning Hodges was found sitting up in his bed, with his forefinger on his lips, as if enjoining silence, stark dead.

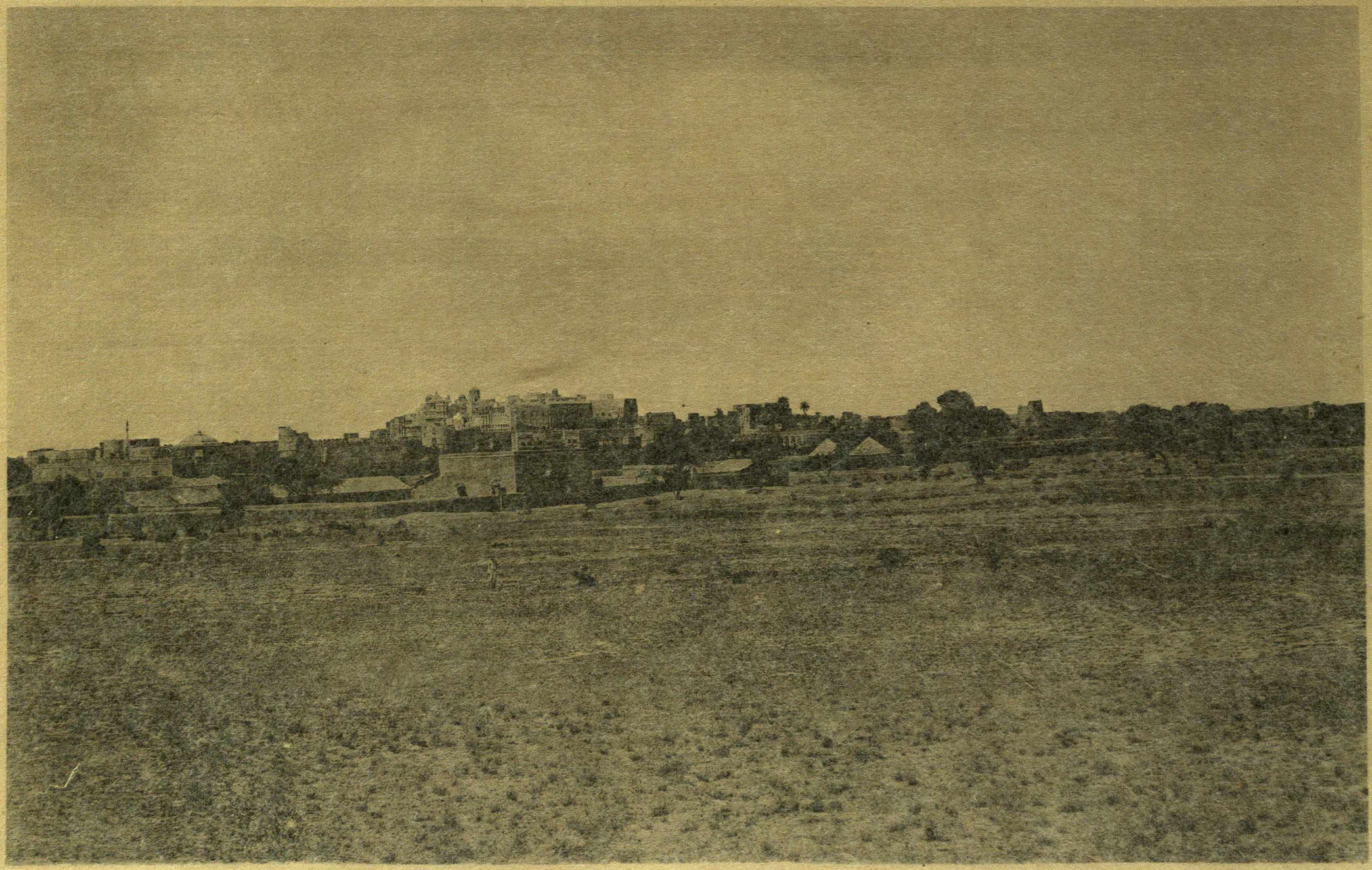
Col. Pemble, the husband of the "Louisa" of the letter, was James Pemble, who as a Major commanded under Monro at the battle of Buxar, 23rd October, 1764; and was subsequently transferred to the Bombay Residency. He became a Lt.-Col. in 1767, and commanded the Bombay troops in Malabar in 1769. Of the civilian, Mr. Banister, I have found no trace; but Mr. Griggs has left me little time to do so.

The epistolary use by Mrs. Draper of the name "Mount Dilly," so late as 1769, is a little remarkable. "Cooly boats," "Malawans," "Madrasers," and "gloriously hated," are epithets and phrasings new to me. "Phesendars," *i.e.* "Fazendars," were originally the collectors, or rather farmers, of the King's taxes under the Portuguese. They resembled the Zamindars under the Mahomedan administration. Later the term came to mean "superior landlord," but now it is applied, as a high-sounding compliment, to any cultivator of Portuguese extraction; just as among the Hindus and Mahomedans the term *zamindar* is now used of the pettiest landowners.

In conclusion, I may add that under Col. Smith served the Col. Donald Campbell whom Eliza Draper desired to marry to Sterne's daughter Lydia. This letter indeed strikes the key-note of a capital historical novel on the English in India in the eighteenth century.

MINISTRY OF CULTURE · GOVERNMENT OF INDIA

GSL

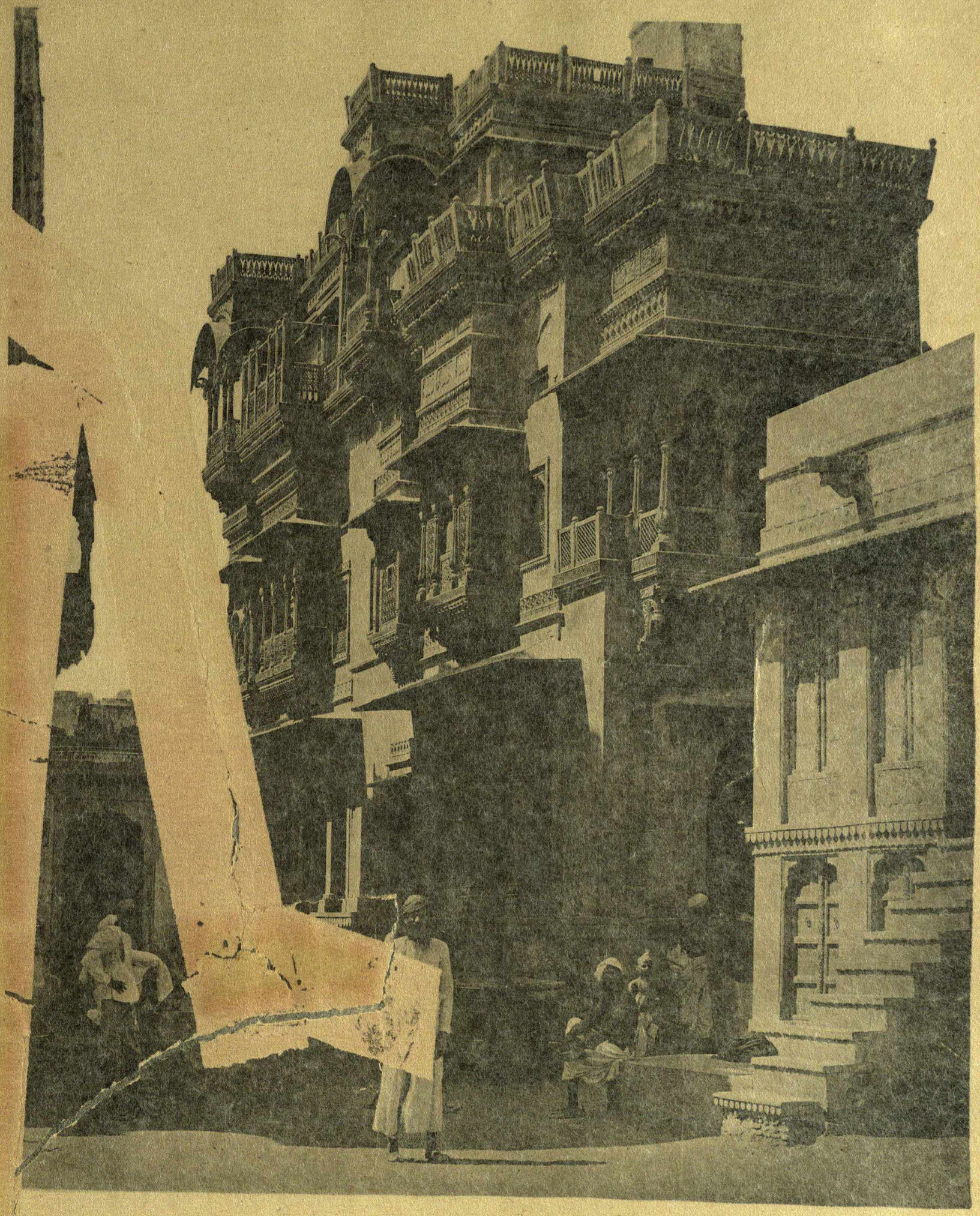


W Griggs, Collotyper, Peckham, S. E.

I.—General View of the Fort and City of Bikanir.

Photographed by Mr. Shew Shunkar, Bombay.

GSL



2.—A MERCHANT'S HOUSE IN RED STONE. BIKANIR.

Photographed by Mr. Shew Shunkar, Bombay.

GOVERNMENT OF INDIA · MINISTRY OF CULTURE

GSL

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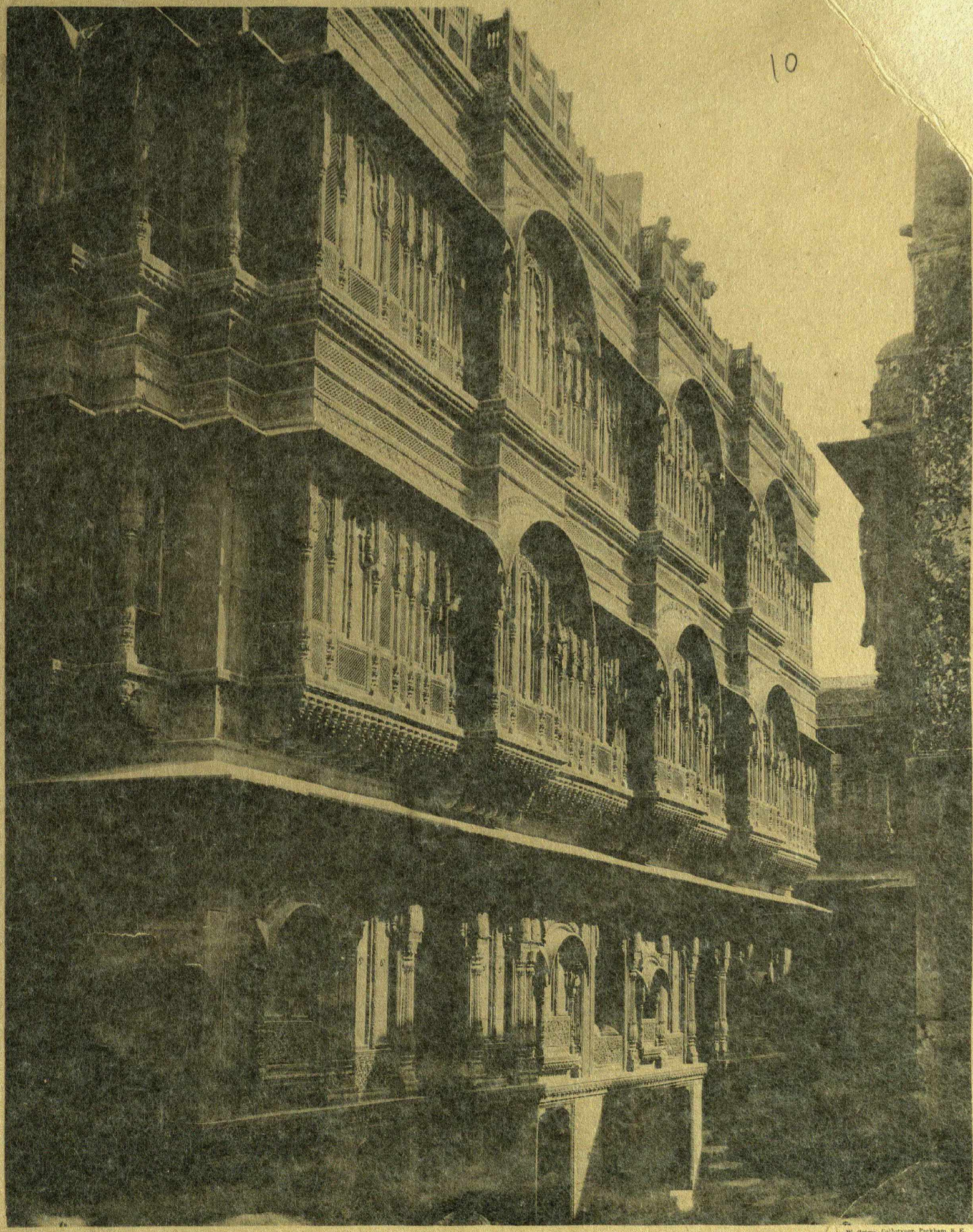

W. Griggs, Collotypor, Peckham, S. E.

3.—A Merchant's House in Red Stone. Bikanir.

Photographed by Mr. Shew Shunkar, Bombay.

GOVERNMENT OF INDIA · MINISTRY OF CULTURE

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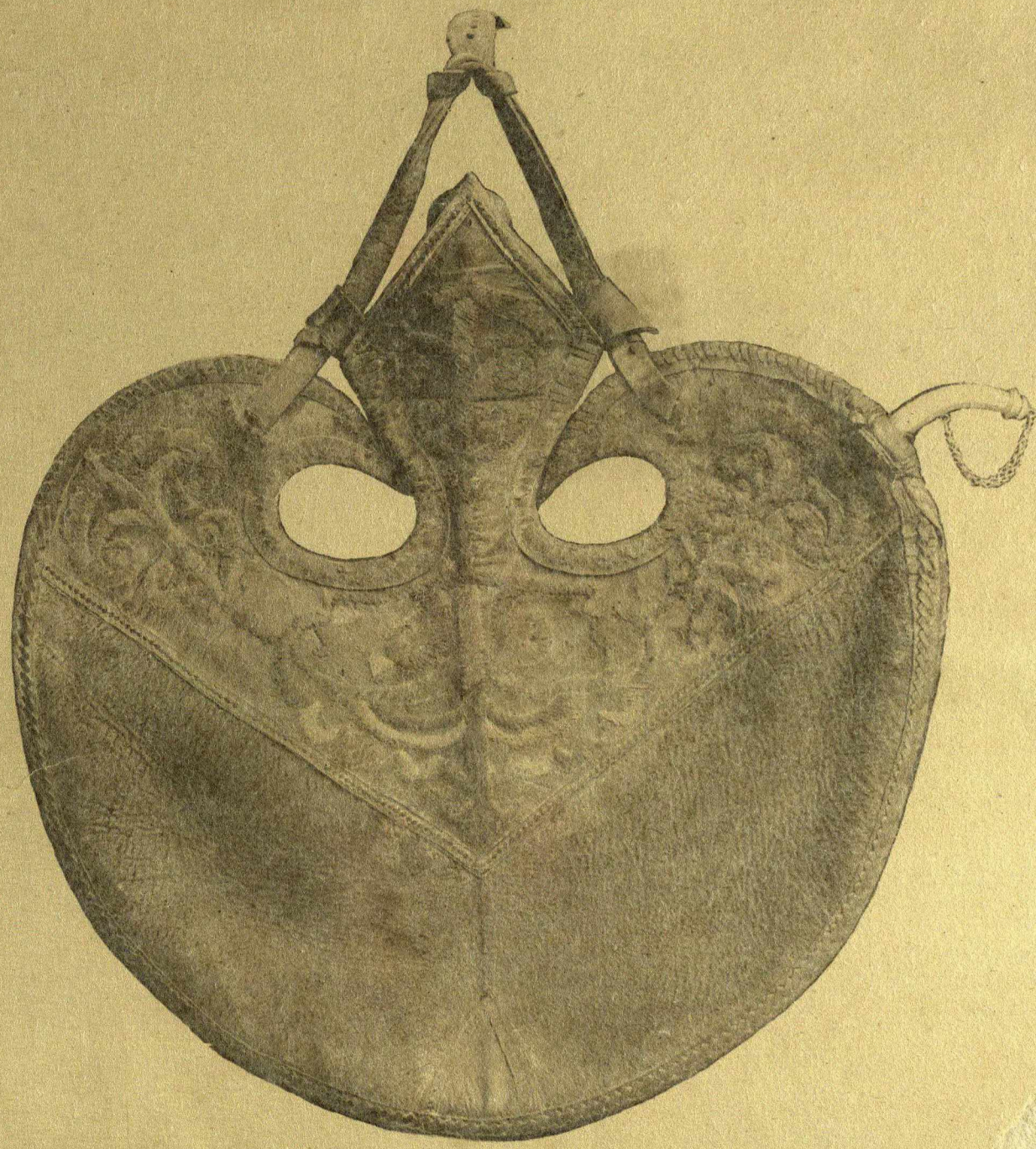

4.—Carved Wooden B[illegible]x and Leather Water Bag.

[illegible]air.

MINISTRY OF CULTURE · GOVERNMENT OF INDIA

CSL

5.—Bracelets and Silver Water Tumbler. Bikanir.

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MINISTRY OF CULTURE · GOVERNMENT OF INDIA

CSL

6.—Painted and Lacquered Table from Bikanir.

MINISTRY OF CULTURE · GOVERNMENT OF INDIA

CSL

a

b

7.—(*a*) LACQUERED WATER POT, Rs. 6/12. (*b*) A JAR, Rs. 5/8.
Full size.

MINISTRY OF CULTURE · GOVERNMENT OF INDIA

GSL

a

b

c

8.—(*a*) LACQUERED VASE, Re. 1/6. (*b*) OIL FLASK, Re. 1/12. (*c*) VASE, Re. 1/9.
Bikanir. Full size.

GOVERNMENT OF INDIA · MINISTRY OF CULTURE

16 GSL

a

c

b

9.—(*a*) LACQUERED JAR, Rs. 4. (*b*) VASE, Rs. 2. (*c*) VASE, Rs. 2/8.

Bikanir. Full size.

GSL

a

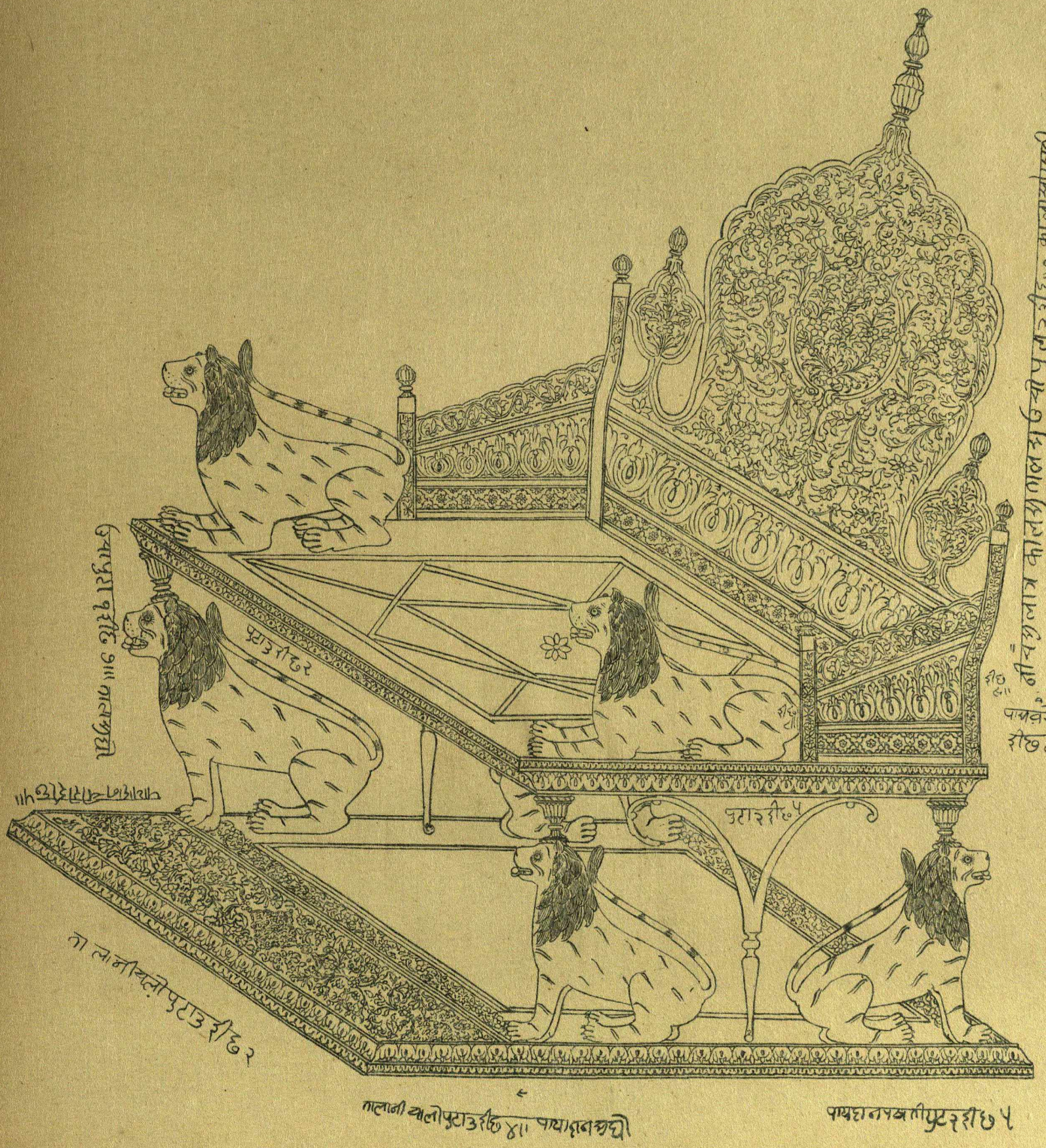
b

c

d

10.—(*a*) Lacquered Vase, Re. 1/3. (*b*) Vase, Re. 1/6. (*c*) Water Bottle, Rs. 2/1.
(*d*) Water Bottle, Rs. 2/1. Bikanir. Full size.

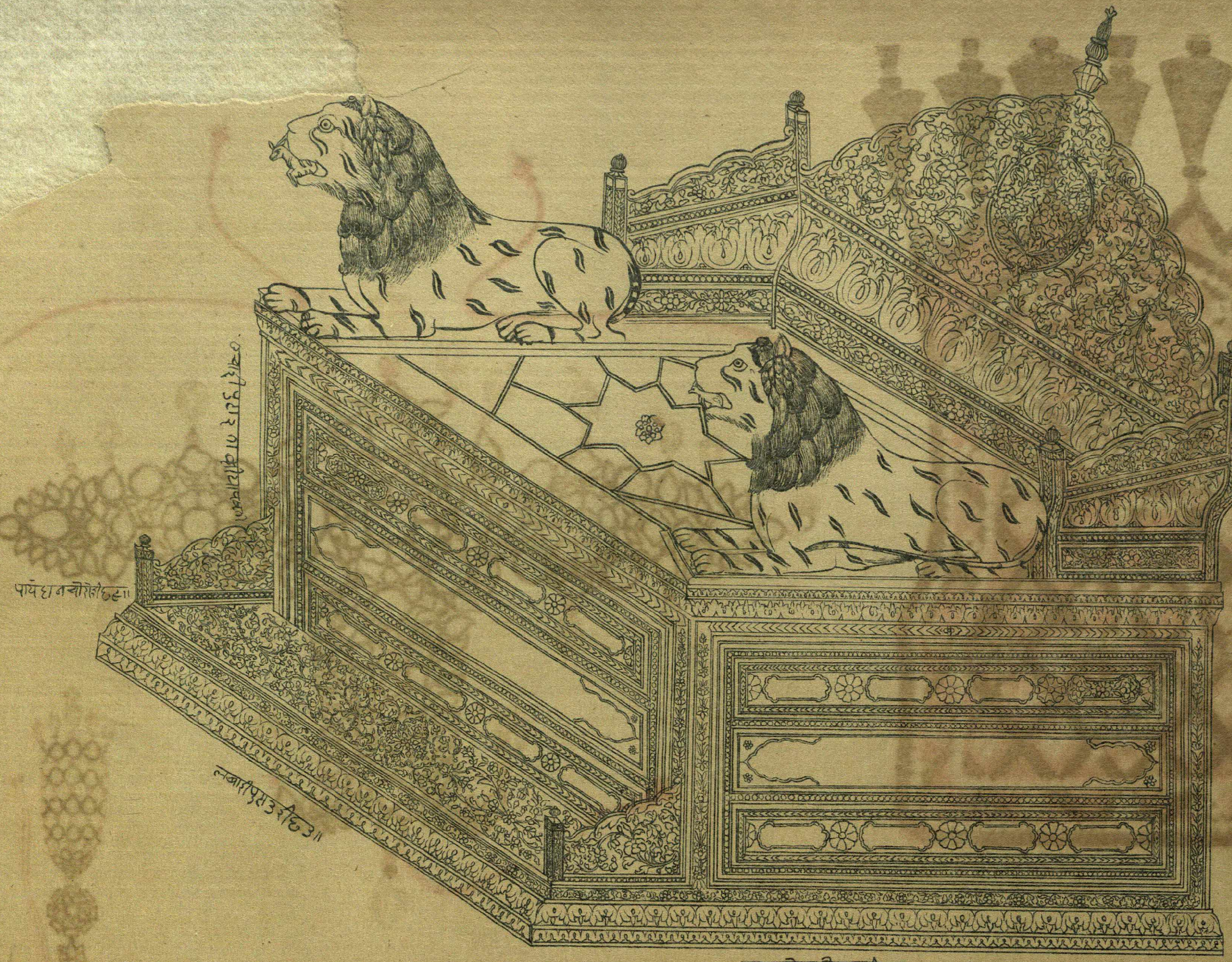
GSL
18



II —SILVER THRONE. Bikanir.

MINISTRY OF CULTURE · GOVERNMENT OF INDIA

CSL



12.—SILVER THRONE. Bikanir.

CSL

13.— (a) DIAMOND SARPECH. (b) DIAMOND CHOGA (head ornament inclining towards
( ) KL SEHRA (head ornament used on marriage occasions by brides). Made

GSL

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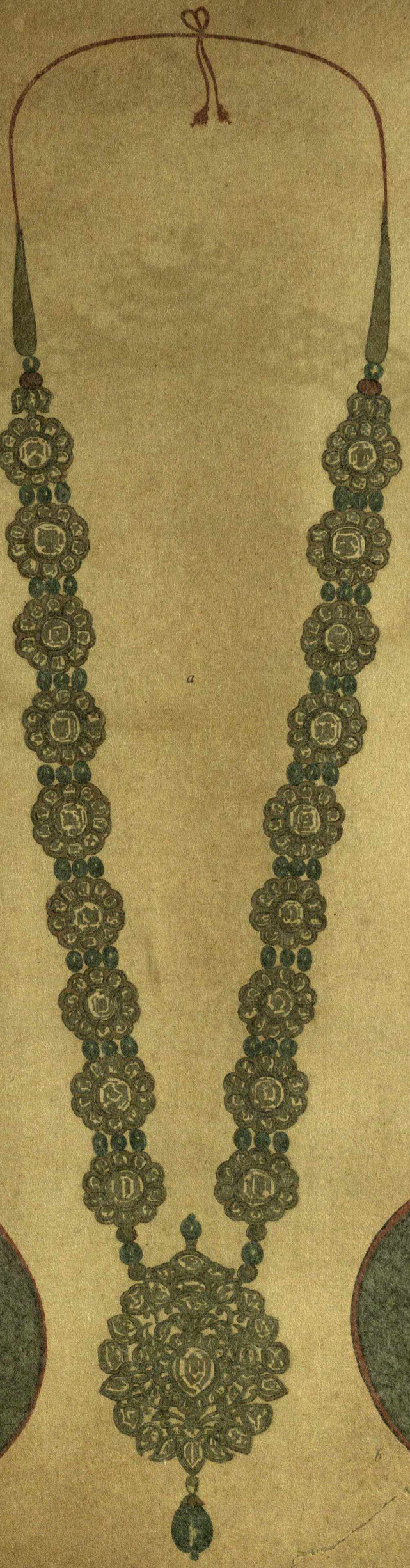
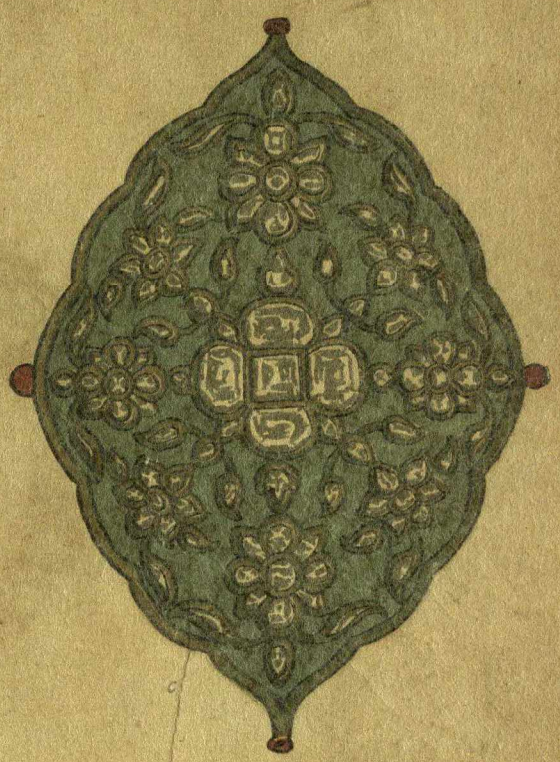
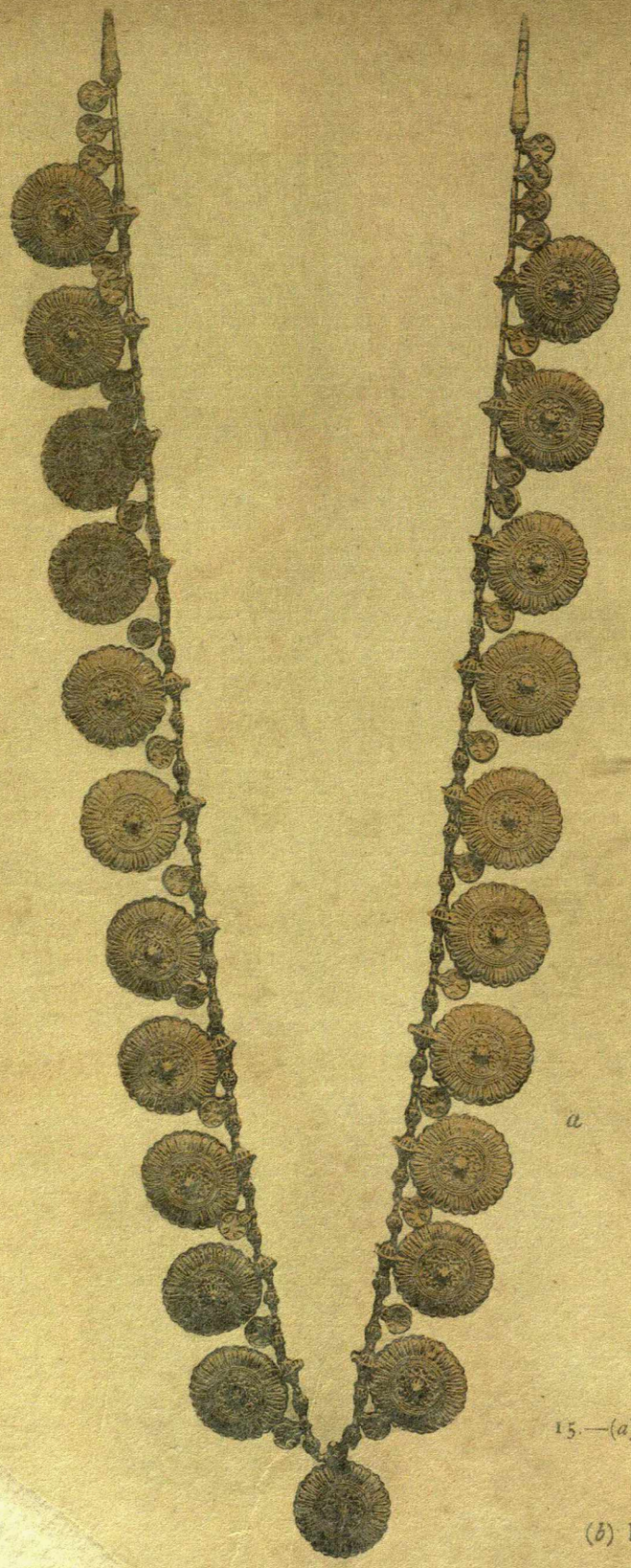




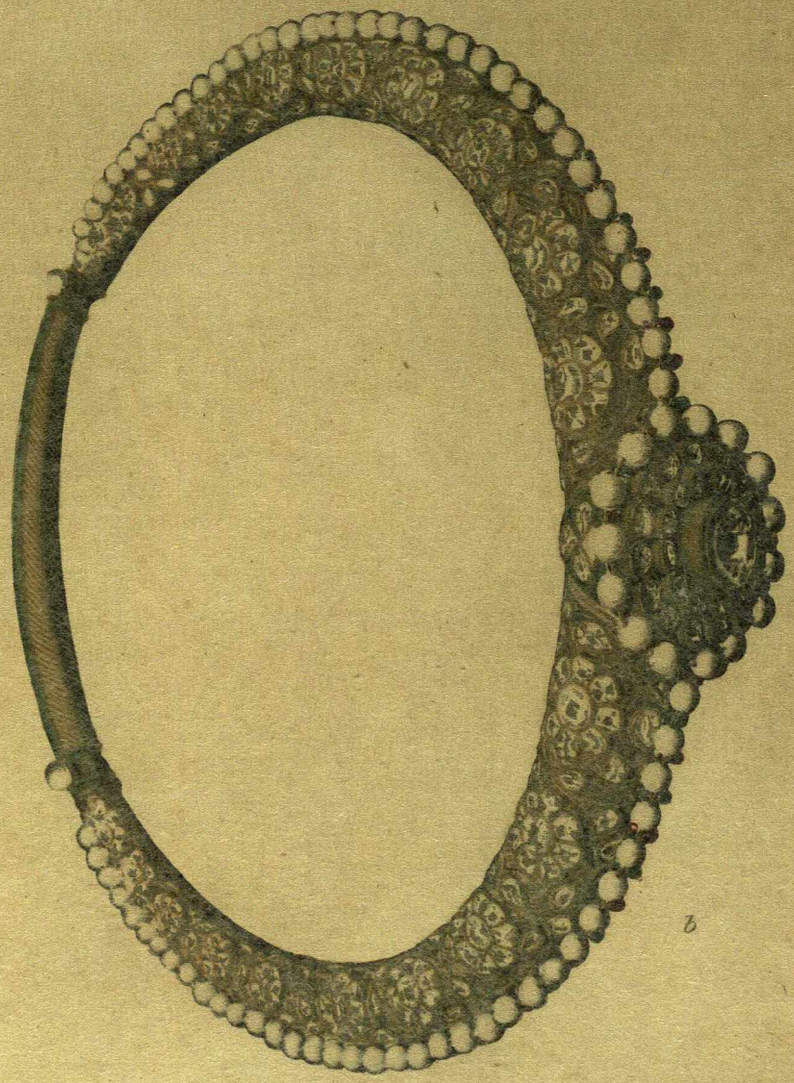
14.—(*a*) Diamond Necklace. (*b* and *c*) Gold, Silver and Diamond Khags (shoulder ornaments). Bikanir.

MINISTRY OF CULTURE · GOVERNMENT OF INDIA

CSL



a



b

15.—(*a*) HAIKAL, or neck ornament of gold discs. Worn in Bikanir and Marwar by women. Such neck ornaments are also placed round the necks of animals.
3ft. 9in. long. Weight 14 ⅕ ounces. Value Rs. 750.

(*b*) FRONT VIEW OF A JEWELLED GOLD HAUSLI, or collar for the neck, worn by wealthy women in Bikanir and Marwar. Weight 14½ ounces. Value Rs. 4000.

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GOVERNMENT OF INDIA · MINISTRY OF CULTURE

16.—HAUSLI, or collar of gold worn round the neck in Bikanir and Marwar by women. Weight nearly 10¾ ounces. Value Rs. 375.

MINISTRY OF CULTURE — GOVERNMENT OF INDIA

CSL

17.—Back View of a Jewelled Gold Hausli. Enamelled. Bikanir.

GSL

a

b

c

d

18.—(*a*) LACQUERED INK POT. (*b*) VASE. (*c* & *d*) WATER BOTTLE. Bikanir.

25

W. Griggs, Photo-lith.

19.—(*a*) LACQUERED HOOKAH BOWL. (*b*) FLOWER VASE. (*c*) VASE.
(*d*) WATER POT. Bikanir.

My Dear Sir

It's with great pleasure I take every opport=
=unity of payeing my Duty to You, but more particularly this
by the Grenville, as by her I'm enabled to give You a better account
of Mr Drapers Success as a Merchant, than he flatterd himself with
any hopes of, upon his arrival at Tellicherry, and if Fortune
continues to be as propitious to us, the six ensuing Seasons, as She'd
proved the last, - Mr D - would not Thank the Directors for nominat=
=ting him to the Government of Bombay. We are both well contented
contented and wish not to exchange our Situation, but for an
Independance in England, which I hope we are in the way of obtain=
=ing, and may accomplish in six or seven Years, notwithstanding
Hyder Ally maintains his Ground, and has absolutely refused to
listen to terms of Peace from the Madrassers, unless they will make
over Trichinopoly to him. this, they think they can not in point of
Honor, or Conscience do — tho' they are heartily tired of the War, &
wish to accomodate with him, on reasonable terms — they are now
preparing for a long Siege, which he has threatened them with, and
if they do not receive Supplies of Money, & Troops, from England,

W. Griggs & Sons, Photo-Lith.

A Letter from Eliza Draper, dated Tellicherry, April, 1769.

God knows what will be their fate! as Hyder is really a very clever, & enterprizing Man, - accustomed to face, & Conquer Europeans and has for his Sieres adviser, one of the best Politicians in India, Governour Laws of Pondicherry. Whom it is imagined, has always plan'd each of his Campaigns; the Gentlemen of Bengal have drained their Treasury, to befriend those of Madrass - but the Governour of Bombay - will not contend to assist them in any respect. tho' he has often been solicited to do it - and a little timely aide from our Side, might have prevented the present melancholy prospect; but he say he has no portion of Quixotism in adventures, and as we cannot benefit by the troubles, he will not risque our suffering any loss - this argument is very cool, & superficial, tho' at first it may appear Specious, tis impolitic too, because if the Madrassers are worsted, we certainly shall be the next Prey - but that is a distant Day. & he always quotes "Sufficient to the Day is the "Evil thereof." but he is a poor, despisable Creature, in every respect and as unfit for a Governour - as I am for an Archbishop. not one Individual, is there at Bombay, his friend, - and in short, he neither is - or deserves to be, Loved, esteem'd, or feared. We are very particularly interested in Hyders Success, at this Settlement. as he has most of

the Country powers about us, in total Subjection, & infests our Coast, with his Fleet, to intercept our Merchantmen, their's no leaving the Port for Bombay, with safety, without a Convoy. & the Bombay Cruizers, three or four of them, are Stationed between Carwar, there & Mount Dilly, for that purpose. we are terribly infested too, by the Cooley Boats, & Mallawars. the Morattas, had the Insolence to Surround Bombay with their Fleet a few Month since, which did not a little terrify - our Pusillanimous Generals, but they soon dispersed when the Commodore received Permission to ask them some questions. its imagined this Bravado was effected at the Instigation of Hyder, to Divert us from all thoughts of sending Troops to Madras, it answered his Notes - but if he had bribed the Governors Brahmin to be his friends, it would have done as well - for Nothing in Public, or domestic Concerns, is transacted at Bombay, without that Fellows Knowledge & consent Some of the Gentlemen by way of Reprimand, have advised Mr Hodges to give him a Seat at Council. our Island is now very Populous - very expensive, very improvable, & would be very flourishing, if we had a proper Man at the head of affairs.

This

This Coast has been vastly injured by Hyders Ravages. 'tis Nothing in Comparison to what it was Some Years ago. but would still be the Source of profit to the Company. & a Tellicherry Chief if the War was once happily terminated. - Most of the Gentlemen that distinguished themselves, by behaving ill at Mangalore, have been broke by a General Court-Martial at Bombay. it was a tedious affair - lasting upwards of Six Weeks, tho' the Members met Daily. - This my dear Sir, is all the Public Intelligence, I can recollect worthy of transmitting You: and now for a little private, Tom Mitchell, my kind Uncle, is well - I often hear from him; he must by all accounts, have made himself independant, by this time. he is increasing his Family of Natural Children, but disclosed to me, that he never would give them more than five thousand Rupees each, because he would not tempt any Gentleman to marry them for the sake of Money. and he had rather dispose of them to Phesendars of their own Colour - than to Europeans - he has one Daughter marriageable, two Young ones, & two or three infant Sons. - I never hear from Jack Mitchell. but I know he is well, from my Correspondents at Cuddapa. I hope he does not maintain Silence to his English friends, as

should he be a good Accomptant & write swiftly Mr Draper would be very glad of him here - make it worth his while, and keep him out of harms way. as he is in want of just such a Person. You know his inability to use the Pen - he has lost his two Clerks too, & if I was not capable of assisting & maintaining his Correspondence for him I know not what he would do, at this juncture. I only fulfil my Duty - and have not the least merit in it - as a good Purvoe that thoroughly understood English and Shelled properly - would answer his Views still better. Louisa is very advantageously married, to the Comm.r of our Forces, a Colonel Pemble. he is handsome, amiable and magnificent in his temper - his Income amounts to thirty thousand Rupees a Year - but I fear they stand little chance of saving a Fortune, as they are Gay - extravagant, & fond of Company. but I know not if it signifies much - as they love India - are healthy, admired, and esteemed here - and not very desirous of exchanging affluence in the Eastern

fondness. and is a Prince in Spirit, and occasional good words.
they are on the terms with the Governour, neither visiting, or being
visited by him. Mr Bannister, that is much older than Yourself
& formerly knew You in the Service, now resides here — he desired me
to present his kindest Remembrances to You, assuring You of his
unalterable esteem, & good wishes. The good Man & his Wife live very
comfortably — are well, and much noticed with respectful attention
I hope to be favord with long & interesting letters from Europe by the
next Ship — England! which was always dear to me — dear never so much
So as now! — the Welfare of my dear Children, dito very dear my heart,
& I cannot help feeling great anxiety on their account, tho' I am
confident of Mrs Whitehill's care, and best attention to their true
Interest. God preserve the poor babes! may they live to give Satisfaction
to their Parents — and reflect honour on their amiable Protectress! I
hope You had an agreeable Summer in the Society of my friends and

little

by presenting my Compliments to Mr Burns, and our wishes for his return,
and enjoyment of England; we now wish him our Heads again, would
to Heaven he had not left us a Prey to the foolish policy, and low Cunn.
of an Hodge! the wish is entirely general. not a honest Eye - or grave
Countenance will be visible on his Departure, unless it's his Female
Confederacy Sheet aivers, for a few Rupees, or Meet from's Cake. oh! he is
gloriously hated, and I prognosticate, ever will be so - even by the
Wife of his Bosom - if he is Dotard enough with his jealous propens
and selfish hardscalarities, to make a second choice! but no - his
Avarice will prevent - his marrying again, for a good Woman would loathe
his Wealth with such an Encumbrance as himself - and a bad one's

happy— pray & your ever grateful and [illegible] child
Eliza Draper

Tellicherry
April 1769

PS
Mr Draper presents you his respectful
Compliments, with the [illegible] interest assurances
of his doing every thing in his power for
Stephen, if you do to Bombay.

[illegible] Esqr
[illegible]

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THE JOURNAL OF INDIAN ART

PRICE TWO SHILLINGS

Vol. IV.

APRIL, 1891.] [No. 34.

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Consecration of Flags.

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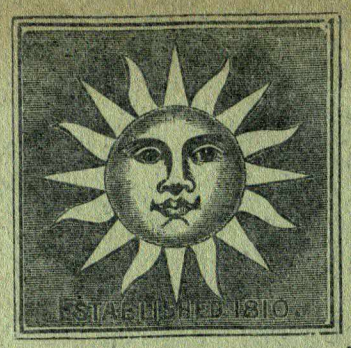

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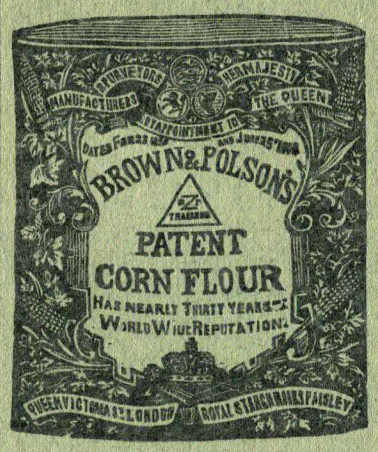

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The Journal of Indian Art.

THE ART INDUSTRIES OF THE MADRAS PRESIDENCY.

By Mr. E. B. HAVELL, Superintendent, School of Arts, Madras.

I.—JEWELLERY.

It is proposed that I should publish the results of my enquiries into the Art Industries of the Madras Presidency in a series of articles in the *Journal of Indian Art*. I cannot, however, pretend that the notes of hurried tours through fifteen districts of the Presidency will furnish an exhaustive account of its industrial arts, but they may serve as the basis of further enquiry.

The term jewellery in its widest sense may be taken to include every species of personal ornament which taste or ingenuity have contrived, from the rude and fantastic decorations of the wild tribes which inhabit the different hill tracts, to th
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Plate 52 is the *jadai*
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53 is a *thalaisám*
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discover some "latest novelty" which may take the fancy of a capricious public. The religious element enters so largely into the customs and everyday life of the orthodox Hindu that he would almost as soon think of changing his religion as allow his wife to adopt the fashions of a foreign race. To borrow the language of European pattern books and advertisements, the native jeweller is not required (happily for Indian art) to supply "designs to suit every taste," simply because all patterns are prescribed by immemorial custom. However, the caste distinctions in respect to costume and personal ornaments are not so marked now as they were formerly. A pariah or low caste man, who in the "good old times" had to avoid the very sight of a Brahmin, wear coarse cloth, and demean himself as became his lowly state, under the British *raj* may swagger in the most sumptuous brocaded cloth, and deck his wife with the ornaments of the highest castes if he can afford to do so. But this distinction is always observed, that, whereas the low caste man may deck himself in any borrowed plumes he pleases, the high caste man will never degrade himself by adopting the fashions of those he considers his inferiors.

Peasant Jewellery.—Among the most interesting
Presidency are the brass ornaments, of which illustrations are given.
in the Vizagapatam and Ganjam Districts, and are made in
form the western boundary of these districts. No. 22, fig.
at Parvatipur, a large village in the north-west corner of the
adjoining hill tract of Jeypur. Although there are many
ornaments were not made by them. Some I found being
Behagunta in the north-west of the Ganjam District.

The process of manufacture is interesting. The ornaments
described by Cellini, which was followed by all the ancient and
model is prepared in a peculiar way. It is not generally "modelled"
just as the native goldsmith often constructs his work with minute pieces

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ARCHÆOLOGICAL SURVEY.

The four Plates illustrating this article will be issued in the next number (35) of this Journal.

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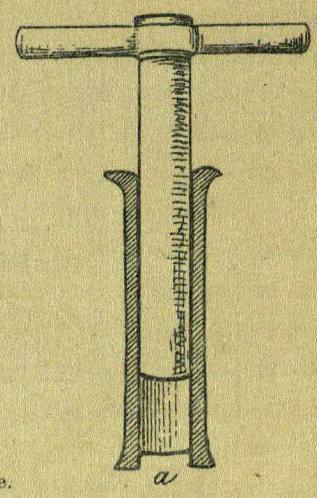
The term jewellery in its widest sense may be taken to include every species of personal ornament which taste or ingenuity have contrived, from the rude and fantastic decorations of the wild tribes which inhabit the different hill tracts, to the most finished ornaments of the goldsmith and jeweller; but, as with a few exceptions, which will be noticed, the ornaments of the aboriginal tribes of the Presidency possess more of ethnographic than artistic interest, they hardly come within the scope of these articles. In classifying Indian jewellery it will usually be more accurate to distinguish the ornaments of the different castes and races than to specify the places of manufacture. For instance, Sir George Birdwood, in his *Industrial Arts of India*, has figured and described as Trichinopoly and Vizianagram jewellery patterns which are made in almost every district in the Presidency. Plate 52 is the *jadanágam*, an ornament used to cover the long single plait into which the hair is twisted. Now this is worn by Hindu women of every caste, but probably it is properly an ornament for Brahmins only. Plate 53 is a *thalaisáman*, or ornament for the forehead, worn by all castes. In Plate 54 the so-called "Trichinopoly" necklaces are worn by *sudras* and made almost everwhere in the Presidency. Except at Madras and Trichinopoly, where the debased Anglo-Indian "Swami" work is made, native jewellery is not manufactured wholesale, nor, as a rule, is the industry confined to special localities as it is in Europe. The Indian goldsmith, who is found in every village which possess a few hundred inhabitants, works only to order. His ingenuity is never taxed to discover some "latest novelty" which may take the fancy of a capricious public. The religious element enters so largely into the customs and everyday life of the orthodox Hindu that he would almost as soon think of changing his religion as allow his wife to adopt the fashions of a foreign race. To borrow the language of European pattern books and advertisements, the native jeweller is not required (happily for Indian art) to supply "designs to suit every taste," simply because all patterns are prescribed by immemorial custom. However, the caste distinctions in respect to costume and personal ornaments are not so marked now as they were formerly. A pariah or low caste man, who in the "good old times" had to avoid the very sight of a Brahmin, wear coarse cloth, and demean himself as became his lowly state, under the British *raj* may swagger in the most sumptuous brocaded cloth, and deck his wife with the ornaments of the highest castes if he can afford to do so. But this distinction is always observed, that, whereas the low caste man may deck himself in any borrowed plumes he pleases, the high caste man will never degrade himself by adopting the fashions of those he considers his inferiors.

Peasant Jewellery.—Among the most interesting and artistic of the peasant jewellery worn in the Presidency are the brass ornaments, of which illustrations are given. They were nearly all collected during a tour in the Vizagapatam and Ganjam Districts, and are made in various villages bordering on the hill tracts which form the western boundary of these districts. No. 22, fig. 3, and No. 23, figs. 4, 5, and 6, are specimens collected at Parvatipur, a large village in the north-west corner of the Vizagapatam District and a centre of trade with the adjoining hill tract of Jeypur. Although there are many brass-smiths in the village, I was told that these ornaments were not made by them. Some I found being made at Parlakimedi in the south, and others at Belugunta in the north-west of the Ganjam District.

The process of manufacture is interesting. The ornaments are cast by the old "cire perdue" process described by Cellini, which was followed by all the ancient and mediæval metal workers in Europe, but the wax model is prepared in a peculiar way. It is not generally "modelled" in the technical acceptation of the term, but just as the native goldsmith often constructs his work with minute pieces of wire and plates and globules of gold

soldered on to a foundation, these brass-smiths build up the original model piece by piece with wax. A piece of bamboo with a perforated brass plate fitted at one end does duty for the wire-drawing plate which the goldsmith uses. A lump of wax sufficiently softened is made into long threads by pressing it through the perforated plate with a piece of wood fitting into the bamboo tube. A flat piece of wax moulded on a piece of bamboo to the required shape of the armlet or other ornament forms the foundation on which the ornamentation is built. The wax threads are used in a variety of ways. They are twisted to form a "cable" pattern, or turned into the spiral ornament shown in No. 23, figs. 4 and 5. Two "cables" placed side by side and slightly flattened form a plait (fig. 6). The rosettes, as in fig. 7, and other details of the ornaments are made by pressing wax into brass dies. From the similarity in technique and style of design between these brass ornaments and the silver and gold jewellery worn by various low castes, I think it may be safely assumed that the technique, as well as the design, have been borrowed by the brass-workers from the goldsmiths. The alternative theory is hardly probable, because the treatment of the wax is more of a metallic than plastic character.



a. Perforated Plate.

In the Madras Central Museum there is a collection of very quaint and curious brass figures, which appear at first sight to be made of a kind of wire-work, but really they have been cast by the "cire perdue" process in exactly the same way as these ornaments; that is, instead of being modelled in the ordinary manner, they have been built up by threads of wax on a rough core of clay. Probably they come from Belugunta in the Ganjam District, where, as I have stated, the brass ornaments are still made.

The illustrations given show various types of bracelets, armlets and anklets. No. 22, fig. 1, from the collection in the Central Museum, Madras, is a brass bracelet of primitive design. No. 22, fig. 2, from the same collection, is a somewhat similar one, but made in silver. The next four figures are brass ornaments I collected at Parvatipur in Vizagapatam. No. 22, fig. 3, is a pattern not unlike the two last, but more curious. It appears to be an imitation in metal of some archaic ornament, in which hair or perhaps some kind of grass was tied on to a cylinder of wood or ivory so as to form a series of projecting knobs. No. 23, fig. 5, is an anklet worn by the Brinjaris, the gipsies of India. The body of it is cast hollow in one piece, and small rattles are attached to the rings which project from the outer circumference. Fig. 6 is a finely worked armlet, nearly identical in design with a silver armlet worn by certain low castes in the neighbourhood of Ankapalli, Vizagapatam District. Fig. 7 is somewhat similar. It is made at Belugunta in the north-west of Ganjam, and is commonly worn in that neighbourhood. No. 24, figs. 8 and 9, are imitations in brass of silver ornaments which are worn everywhere by Sudras. Fig. 10 is an anklet obtained at Parlakimedi.

The low caste Uriya women in the Ganjam District cover their arms with huge brass rings, enormously heavy, but of little artistic interest. It is said that they will put as much as seven pounds weight of them on each arm, and in consequence of the strain which the arms have to bear, they are often obliged to rest them by crossing hands over the head.

EBONY CARVING INLAID WITH IVORY.

By Mr. J. CAMERON, Superintendent of the Govt. Museum and Lal Bagh at Bangalore.

In Mysore this art is at present confined to a very narrow circle, being practically in the hands of a small Mahomedan firm employed in the city of Mysore, under the immediate auspices of his Highness the Maharaja. But there is evidence that the art flourished to some extent in former times, and not improbably the original craftsmen were adventurers from the north, who followed successful leaders in the fortunes of war, in view to practising their craft during the intervals of peace.

It can easily be imagined that an expensive industry such as inlaying could only be developed under the patronage of successful rulers and wealthy chiefs; to them it was a luxury quite beyond the reach of the masses, and hence the desire for its possession. The Mahomedans enjoy the credit of having introduced the art to Mysore, but there are no data to show when or how this happened; while, on the other hand, we possess relics showing that the ornamental application of ivory was well known to the early Hindu kings. But Mahomedan emigrants may have worked under the latter from an early period, as there can be no question of their hereditary skill in this class of work. The inlaid doors in the Mausoleum at Ganjam—the gift of Lord Dalhousie, and a facsimile of the original doors, which had decayed—is a fair example of work done in Tipu's time. The late Maharaja Krishna Raja Wadiar Bahadur, K.G.C.S.I., occasionally employed a few skilled workmen in the Palace at Mysore, but, with this exception, the art of inlaying has been steadily on the decline for more than half a century.

But with the true instinct for progress happily possessed by the present ruler, and his able minister, a vigorous effort is being made to resuscitate and improve the art so as to place it on a sound commercial footing. The advent of railways and tourists will help the cause tremendously, and Indian artizans will now have themselves to blame, if they cannot utilise the foreign market to obtain a remunerative sale for their art wares. The local industry, on which this paper treats, is in its infancy as regards the requirements of the outer world, and a word of caution or advice may not be out of place. To command a steady market for expensive, artistic, and luxurious articles, such as the factory at Mysore aims at producing, the proprietors must possess themselves of the best materials, the best designs in harmony with the fashion of the day, and the most finished workmanship; while their prices should compare favourably with that of similar work in other parts of India. In short, the work must be genuine in substance and cleverly executed. It will then take in Europe and elsewhere, and the promoters will have their hands full of orders.

At present there is a slight tendency to triviality of design, or what is worse, a mixture of the oriental with the occidental. This should be avoided at all hazards, and when orders are received from abroad designs should accompany them, or at least be fully approved of by the purchaser before they are carried into effect. By following such a method the firm would incur little risk, so long as approved designs were efficiently and neatly completed. But there should also be a good consulting album of select oriental patterns, as every one who purchases is not in a position to design even his own requirements. And a difficulty here presents itself in regard to the scope and nature of such designs. If Mahomedans solely are employed in the work, their religion forbids the portraiture of human figures, and most animals, hence we lose the charming effect of historical sketches, as also of mixed natural scenes where fragments of the animal and vegetable kingdoms are usually combined. But some arrangement should be made to surmount this difficulty, as boldness and originality of design will go far to popularise this class of art. A first-class draftsman, who is conversant with the prominent features of oriental sculpture and painting, should be specially employed in getting up the album.

The factory in Mysore is the property of Messrs. Ahamed Ali and Mahomed Makdum. It employs a permanent staff of about fifteen workmen, including, we believe, both Mahomedans and Hindus. It is not known to the writer which class possesses the highest talent, but as they work amicably together for the common good it is unnecessary to draw an invidious distinction. That excellent work has been turned out during the past eight or nine years is testified by the awards made to it at the following Exhibitions:—International Exhibition, Calcutta, 1883-84; Indian and Colonial Exhibition, 1886; Mysore Agricultural and Industrial Exhibition, 1889.

The proprietors are most grateful to his Highness the Maharaja for his constant patronage and support, and they have been fortunate in having their manufactures brought to the notice of such eminent visitors as H.R.H. Prince Albert Victor, Lord Lytton, Lord Dufferin, Lord Connemara, and others. Orders from abroad are said to be increasing, and the business has an encouraging future. Samples of the work may be seen in the Museum at Bangalore, where they are also priced for the information of visitors. But orders should be sent direct to the factory in the city of Mysore. The articles which are now turned out are chiefly as follows:—Small cabinets, cost Rs 80; bookstands, Rs 35; teapoys, Rs 70; flower stands, Rs 50; hookah stands; picture frames, Rs 25; inkstands, Rs 30; pen racks, Rs 15; watch stands, Rs 6; blotting pads, Rs 7; walking sticks, Rs 20 to Rs 35; pen holders, Rs 5; menu cards, &c.

Description of Plates.—No. 25. A door in the Maharaja's Palace at Bangalore. This fine piece of workmanship was awarded a gold medal at the Calcutta International Exhibition of 1883-84. The work was executed by Palace employés under his Highness the Maharaja's own direction. No. 26, a teapoy copied from the drawings of Messrs. Ahamed Ali and Mahomed Makdum. No. 27, a cabinet from the same collection. Also a photograph showing a group of inlaid articles (No. 28). It will be observed that, with the exception of No. 25, the designs are all geometrical and floral.

BRASS MANUFACTURE IN THE MADRAS PRESIDENCY.

By Mr. EDGAR THURSTON, Superintendent, Madras Government Museum.

No. 29 represents a series of brass figures in the Madras Museum, which were presented, some years ago, to the Madras Government by Mr. G. L. Narasinga Row, who stated "that they were made in the 15th century* at a place called Peddapooram about 80 miles from Vizagapatam, and that the tradition regarding them is that the Rája of that place, having been advised by his astrologers to have a review of an army every day without shedding blood, but ready for battle, he had an army of brass figures cast. These figures were sold at the beginning of the present century, and these specimens were purchased by the ancestors of the donors." The figures are said to represent—

* 18th century?

(*a*) a mounted Tharvar native, (*b*) a mounted trumpeter, (*c*) a matchlock-man in full armour on horseback, (*d*) a standard-bearer mounted on an elephant, (*e*) a mounted negro carbineer, (*f*) a matchlock-man, with quiver and bow, mounted on a camel, (*g*) a lancer, (*h*) a spearsman, (*i*) a French fusilier.

A very similar collection of brass figures was presented to H.R.H. the Prince of Wales, concerning which Sir George Birdwood says:† "for skilful modelling, finish, and a certain irresistible grotesqueness of expression, they are the finest I have ever seen. I have been permitted to add engravings of seven of them (Plates 20 to 26), which graphically illustrate the whole gamut of military swagger in man and beast."

Plates 30 and 31 represent a selection from a collection of brass figures, made in the Ganjam District, in the Madras Museum. From the peculiar way in which the figures are made, it may be inferred that they must have been manufactured by the workmen who still make the interesting brass ornaments worn by low caste Uriyas in the Ganjam District, specimens of which are contained in the Madras Museum. They are all cast by the *cire perdue* process known to all native brass-smiths, but the method of manufacture is peculiar. The core of the figure is roughly shaped in clay, according to the usual practice; but, instead of laying on the wax in an even thickness, thin wax threads are first made, and arranged over the core so as to form a network, or placed in parallel lines or diagonally, according as the form of the figure or fancy of the workman dictates. The head, arms, and feet are modelled in the ordinary way, but very rudely. The wax threads are made by means of a bamboo tube, into the end of which a moveable brass perforated plate is fitted. The wax, being made sufficiently soft by heat, is pressed through the perforation at the end of the tube, and comes out in the form of long threads, which must be used by the workmen before they become hard and brittle.

The tail and crest of the peacock in No. 31 are rendered in an extremely conventional form by the wax threads being twisted into spirals of different sizes. Originally it may have had some symbolic significance, but probably the form is now a favourite one, because it lends itself so readily to the process. Witness the fantastic curl of the lizard's tail on No. 30.

The spiral is also very commonly used for embellishing the Uriya ornaments referred to above, but these are usually very much more carefully worked than the figures. The figures remain in the state in which they left the mould, and no attempt has been made to work them up or even to remove the core. The chief place where the ornaments are now made is Belugunta, near Russelkonda in the Ganjam District, and it is highly probable that the figures came from the same place. In the catalogue of the Madras section of the Calcutta Exhibition, 1883, the figures are mentioned, under the heading of Ethnology of the Khotia Khonds, as being wedding gifts.

WOOD CARVING IN NEPAL.

By SURGEON R. SHORE, I.M.S.; Residency Surgeon, Nepal.

Although no information is obtainable as to the origin or history of wood carving in Nepal, it is certain that the art must have been in a very flourishing condition about two hundred or two hundred and fifty years ago. The Hindu temples and Newar dwelling houses, built about that period, furnish ample evidence of the prosperity of the craftsmen, and of the excellence of the work they were capable of producing.

In the ancient Buddhist shrines and *chaityas*, or mound temples, around Khatmandu, such as Sambunath and Buddnath, there is no wood carving, although there are many specimens of carvings in stone. This would seem to prove that the art has not a very remote origin, but resulted from the introduction of Hinduism into Nepal. It would be difficult to say what influence Buddhism had, but this was no doubt considerable, as down to the present day that religion continues to be professed by the majority of the Newars or original inhabitants of the valley. The Newars and Thibetans are closely related, and during the ascendancy of Buddhism, when the former looked up to Lhassa as their holy city, the monks of Thibet had great influence in Nepal. The intercourse with Thibet began to decline after the introduction of the Hindu religion, when the Buddhism of Nepal became rapidly so corrupted as to be scarcely distinguishable from Hinduism.

Although the majority of the Newars were Buddhists their dynasties of kings were for many centuries Hindus, and these were the principal patrons of wood carving for their Durbars and temples. In the latter, which are of the Chinese pagoda type, the best and most elaborate examples of the art are met with. For the above reasons Nepalese wood carving must be regarded as of Hindu origin adapted to the peculiar buildings of the country.

Previous to its conquest by the Goorkhas about 130 years ago, the valley of Nepal was divided into several independent petty kingdoms. The rulers of these little States gave extensive patronage to the arts of brass work and wood carving, so that the Newari craftsmen were then in a very prosperous condition. Under the Goorkha

† *The Industrial Arts of India*, 1880, p. 162.

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Raj, however, these classes have fallen upon evil days, and art of every kind has been rapidly declining—the only subject of interest has been the army. Not one of the many large houses lately built possesses a single specimen of wood carving. In former times many families of carvers found constant employment, but their number has dwindled down to about fourteen, who get work occasionally from the richer Newars. The art will very probably become extinct within the next fifty years, solely for want of encouragement. Of the present remnant of craftsmen some are very excellent, and are able to execute work of a high order of merit, as may be seen on referring to Nos. 32 and 33, which are taken from a photograph of a very handsome window made for Major Durand, C.B., the Resident in Nepal, and on which ten carvers were constantly engaged for more than two years.

The wood carvers are all Newars, and these men never hurry themselves over their work, which they must be allowed to do in their own easy-going manner. They never work during any of the Nepalese holidays, which are almost as numerous as working days, so that it must have taken many years to complete the complicated carvings on the temples and larger Newar houses.

Four kinds of wood are employed, namely, *Titiboshi*, *Sattisal*, *Sakua*, and *Chumpa*. The first is most frequently used, on account of its cheapness. It is pale coloured when fresh, is soft, easily worked, light and strong. *Sattisal* is of a dark reddish colour, and is heavier, harder, and more expensive than the first named wood. *Sakua* is dark reddish, while *Chumpa* is a yellowish coloured wood. All these woods are very durable if they are properly seasoned. The implements employed are of the simplest kind. The wood is cut into the requisite sizes, not with a saw, which is never used by the Nepalese, but with a kind of small hoe called a *kuroo*. This tool is shewn in No. 32, in front of the group of workmen. All the carving is done with chisels of various sizes called *ranga*. The chisel is held lightly in the left hand and beaten with a mallet, which is merely a piece of wood, held in the right between the fingers and thumb. By this means cuts are made with great precision and delicacy. The chisels are merely bits of steel about six inches long, and are very coarse looking. They are all of one kind but differ in thickness and breadth, the largest being about half an inch broad, and the smallest, with which the finest cuts are made, has a very narrow edge. The upper end, which receives the strokes of the mallet, is flat; the lower end is of peculiar shape. It is hollowed out in front just above the edge, and convex at the back, which is also tilted forward.

Eight or ten men work together on a carving of any complication, and amongst them the principle of the division of labour is carried out. The design of the work to be executed is sometimes drawn out on paper, but this is by no means usual. The head workman finds that the picture he carries in his own mind is sufficient for him. The wood, having been cut into the requisite sizes, has the design roughly carved on each piece by the head workman, who then passes it on to the next man. By him the general outline is completed, but the finer markings and the completion of the details are left for the remaining carvers. The work of each man is more delicate than that of his predecessor, and the finest lines of all are those which are left to the last. The carving advances very slowly indeed; when complete, however, the separate pieces are joined together without glue, and very effectively. As the old lattice work has stood together perfectly, the union must have been excellent.

Nepalese wood carving is essentially and almost exclusively architectural. A few carved household articles such as cabinets and small boxes exist, but these are nearly all new, and owe their origin probably to European ideas.

The greatest pains were expended on the ornamentation of the temples and durbars as well as on dwelling houses of any importance. The latter, which are of two or three stories, would be very plain indeed if it were not for the presence of the characteristic projecting carved windows, and for the abundance of lattice work, which is sometimes so extensive as to cover a great part of the front of the houses. In most of the temples there is little or no lattice work, and the windows are never very prominent. It is, however, in the latter buildings, as is to be expected, that the highest style of carving is met with. These temples look like Chinese pagodas, being pyramidal-shaped, four-sided brick buildings. They have three, four or even five overhanging roofs rising one above the other, the eaves of each roof generally supporting a row of small bells. The projecting roofs rest on oblique wooden rectangular supports, which spring upwards from the walls. A series of wooden pillars, rising from the plinth on the four sides, support the roof of an all-round verandah. These pillars, their connecting arches, the eaves of the roofs, as well as the above-mentioned roof-supports, are all highly ornamented, and it is on these parts that the greatest care has been bestowed.

All Hindu work is characterised by the presence of grotesque animal forms, but this is especially the case with the Nepalese, in which there is always an abundance of hideous deities and demons, dragons, monsters, serpents, birds, and other animals. The roof supports of the temples have always carved in very bold relief large figures of deities. The spaces between the roof supports are generally vacant; in some temples, however, the lowest set of supports is joined together by lattice work. Small carved windows are generally present, between the roofs, in the temple walls. The doors in some of the temples are quite plain, in others the door posts are carved in much the same way as the pillars to be afterwards described. In some cases the panels of the doors are carved into a kind of fretwork, in others there are carvings in relief of flowers, leaves, and other forms all over the door and door posts. As a rule, however, in Nepal ornamental doors are uncommon.

The prevailing shape of the temple pillars is square. In some cases shaft, base, and capital are almost plain; sometimes the upper or lower part of the shaft, or both, together with the capital, are ornamented; and occasionally the entire pillar, shaft, base, and capital, display the most elaborate carvings. Often the shaft is octagonal or polygonal, and it is frequently fluted. Sometimes the shaft is octagonal for most of its length, but interrupted at intervals by constrictions. The base of the pillar is nearly always square, and in most cases remains unadorned. The capital is generally the part which displays the most highly finished carving. The eaves of the roofs are sometimes quite plain; in other cases leaves, flowers, and animal forms are visible in relief, all over these parts. The arches between the pillars are usually trefoil or multifoil, being rarely circular in temples. The under surface and front of these present more or less complicated carvings, the latter being sometimes almost filled with a multitude of deities and demons in high relief. Above the arches a cornice, more or less elaborate, is usually present. The arches over the entrances to the temples are more conspicuous, and display a greater amount of carving than the others. The same may be said of the corner pillars.

Some of the finest examples of Nepalese carving are seen at Patan. No. 34 (*a* and *b*), from a temple in that city, are illustrations of the art when at its best.* In *b* a row of the roof-supports is visible, shewing a number of deities standing forth in bold relief. In the lower part of the plate a characteristic specimen of a Nepalese cornice is shewn. A row of *singhs* (lions' heads) in high relief is seen above a wavy line of serpents, which surmounts a horizontal line of slightly raised flowers. The continuity of the latter is broken, at intervals, by the interposition of deities or other carvings.

The lower part (*a*) shews the entrance to the temple. Three different kinds of carved pillar are visible; the corner pillar on the left is a very beautiful specimen of Nepalese work. The multifoil arches, springing from the pillars, are shewn. In these a variety of decoration is noticeable; some are comparatively plain, but in those over the entrance to the temple the whole surface is covered with a crowd of monsters and demons.

The dwelling houses in Nepal are brick buildings of two or three stories. Most of the modern houses are remarkable for a total absence of decoration, both inside and outside. The doors, door-posts, and windows are quite plain; and the lattice work, consisting of horizontal and vertical bars, or of oblique bars, is uncarved. In nearly all the older houses in the towns of Khatmandu, Bhatgaon, and Patan, which were built during the time of the Newar kings, carved wood work is present in abundance. All these houses possess peculiar carved windows projecting from the upper stories. A variable amount of lattice work enters into the composition of these windows. In some cases the upper parts of the houses are almost covered with lattice work, upon which are placed carved animals, dragons or *bijlis*, serpents, and grotesque forms, all standing forth prominently. The meshes of this lattice work are generally diamond-shaped, but sometimes square: often, by means of notches, a kind of star-shaped opening is formed. Sometimes the edges of the bars are rounded and a somewhat circular orifice is produced.

The windows themselves are usually compound, having two or three openings of various shapes, separated from one another by window posts, which are often elaborately carved. The openings are sometimes square; the circular arch is, however, most commonly seen. The arches are also frequently trefoil or multifoil. Occasionally the window opening is in the form of a complete oval. Besides the carvings of animals there is always present a considerable amount of slightly raised flowers or flowing leaf scrolls. Fretwork is often, but not always, met with in connection with window carvings. This is usually in the form of flowers, but a kind of simple geometrical fretwork is sometimes present, consisting of a single row of radiated circles in mutual contact.

Nos. 32 and 33 are from photographs of a window (previously referred to), made for Major Durand, and are excellent illustrations of the Nepalese style. When the photographs were taken the pediment, which supports the window, was unfinished, and its absence from the plates detracts considerably from the effect. This pediment consists of a number of large carved figures of *garura*, with demons supporting the corners.

In the foreground of No. 32 is shewn the group of carvers, with their implements and method of using them. In these plates the peculiar animal forms of various kinds are seen all over the window. Circular arches, separated by comparatively simple carved window posts, are shewn below. Above, three of the remarkable looking multifoil arches are visible, together with the very elaborate separating posts. Beneath the window openings a geometrical fretwork is shewn. In several places the slightly raised forms of flowers and leaves may also be seen.

The ground floor of Nepalese houses is generally a kind of balcony, open towards the street, from which it is separated by a row of pillars. These pillars are generally square, but the lower part of the shaft is often somewhat rounded, and grooved with narrow flutings. The intervals between the flutings, close to the base, are generally carved into forms of leaves or flowers. The top of the shaft is nearly similar.

Door posts are often elaborately carved, but the doors themselves are nearly always plain.

Carvings of a very obscene nature are frequently met with. The only reason that has been assigned for their presence is, that they are supposed to protect the houses upon which they are placed from lightning.

* The Plates in this article are from photographs taken by the Hon. L. M. St. Clair.

DETAIL DRAWINGS
BY THE ARCHÆOLOGICAL SURVEY OF N. W. PROVINCES AND OUDH.

By Edmund W. Smith.

We have already given some specimens of the detail drawings made by the Archæological Survey of Western India, from the Chalukyan Temples in the Kanarese districts of the south of the Bombay Presidency (see vol. II. page 1, and vol. III. page 24, with accompanying plates). We now present four sheets of the drawings made by Mr. E. W. Smith, of the Archæological Survey of the North-Western Provinces. These plates represent—(1) a Gate, with enlarged details, from the old Palace of the Maharaja of Urchha, a Bundela native state to the east of Jhansi (Nos. 35 and 36); (2) a pierced screen of red sandstone from Fathepur-Sikri, near Agra (No. 37); and (3) the head of a *chhatri* or umbrella,—from an ancient Bauddha or Jaina Stûpa, probably of the first or second century A.D.,—found at Mathura, to the west of Agra.

Urchha, some ten miles south-east of Jhansi, the old capital of the state of that name, stands on the banks of the river Betwa and is said to have been founded by Raja Rudra Pratap in 1532,—that is, he built the imposing fortress which contains the former residence of the chiefs, and a later palace built for the accommodation of the emperor Jahangir. The massive gate represented on No. 35, stands beneath the sally-port of the fortified palace which commands the city. The doors are constructed of *shisham* wood (*Dalbergia sisu*) in vertical planks connected on the inside by thick horizontal bars, splayed on both sides. Between the jambs it measures 11 feet 7 inches, and in height is 21 feet. It is in two leaves and is carried on hooks and sockets. The meeting style is 11 inches wide, and is chamfered on both sides, rudely carved, and studded with heavy nails. The left side is divided into thirty-seven panels, and the right into thirty-four by wrought iron straps 3 inches wide and about $\frac{3}{8}$ of an inch in thickness, secured to the wood by ornamented spikes extending the entire thickness of the door, and turned down on the inside. In the centre of each panel is a circular wrought iron *pinked* plate, projecting from which are solid tapering spikes 10 inches in length. In the right fold is an exquisitely carved jib-door, which is shown in detail on No. 36. This is divided into nine panels by heavy transomes and mullions, chamfered, carved, and studded with iron bolts. In the centre of each is an ornamented rosette of iron. The upper section of the jib is arched and the spandrels carved with emblematical fishes, birds, and rosettes, whilst the space below is divided into three upright niches, arched and cusped, above which is a band of carving studded with small iron plates. The whole is enclosed in a carved, chamfered, beaded and quirked architrave bound with strap iron. Details of the nuts and bolts are given on the plate, together with a plan or horizontal section and a vertical one, showing the construction of the door and jib or manhole.

The object of the spikes on the doors of fortresses in India was, of course, to prevent their being forced in by the charge of a war-elephant. The story is told by Tod (*Annals of Rajasthan*, vol. I. p. 150) of the Saktawat hero, who to force the gate of Ontala, placed his person before the spikes and commanded the driver, on pain of instant death, to propel the elephant against him, that his clan might have the honour of being first within.

No. 37 represents a charming screen panel of red sandstone from Fathepur-Sikri. It forms one of a series of drawings now in the course of preparation by the Archæological Survey. In width it is 5 feet $3\frac{1}{2}$ inches, and in height 6 feet $2\frac{1}{2}$ inches. It occupies one side of a koisque surmounting a closed viaduct leading from "Jodha Bai's" palace to what was probably, in the days of Akbar, a Zanâna garden. It is more than likely that it formed part of the original design, and was placed in its present position by one who, having an eye for the beautiful, knew full well it would be seen to better advantage standing out against the clear blue of an Eastern sky. It is the only sample of the kind in Fathepur-Sikri,—the whole of the other screen work for which the city is so famous being of geometric patterns. The main lines of the tracery,—although not so true as one meets in Western art,—are graceful and pleasing, and tend to show that the artist was not hampered in any way by hard and fast set rules, so detrimental to true art. Designs of this sort were first of all traced out on the stone itself by a *pointer*, and from this rough drawing the mason worked, varying the design here and there, as his fancy led him. Drawings, such as we use, were not supplied; each workman knowing sufficient of the art to enable him to grasp and carry out the ideas of his client or the master mason. The frame of the panel is about $3\frac{3}{4}$ inches thick, and the tracery itself $2\frac{1}{2}$ inches. Both sides are ornamented. In the centre is a small panel, 1 foot $1\frac{3}{4}$ inches by 1 foot $6\frac{1}{2}$ inches, enclosed in a goffered border 3 inches in width. The left side, it will be observed, does not quite agree with the right, and from its unfinished appearance it is probable that the slab cracked before completion, and the mason feared to finish it, lest the vibration from the chiselling should cause further and irretrievable injury. The design lends itself equally to wood-carving and to wrought-iron work.

No. 38 represents the under surface and section of a stone umbrella or *chhatri*, the crowning ornament of a Stûpa or Chaitya, which occupied the place of the altar in Buddhist temples, and which were also erected outside the temples by the early Jainas at Mathura. In Burma this finial of the *Dagabas* is known as a *Hti*. These Dagabas or Stûpas are "funeral monuments of the teachers" of the Buddhists, Jainas, and other orders of ascetics, who were engaged in teaching neophytes and congregations of laymen. This canopy is circular, and minutely carved on the inner surface; the floral designs are chastely carved and are of superior workmanship. This stone umbrella was excavated in 1871 from the Jamâlpûr Tîlâ at Mathura, when digging the foundations of the Collector's Court, or Kachêrî. It belonged, no doubt, to a Stûpa of the Indo-Skythic period, which formerly stood on that spot. This sculpture is at present in the Lucknow Provincial Museum. The design might with advantage be utilized by wood-carvers, or by workers in raised copper, brass and silver.

COLONEL J. WATERHOUSE ON THE PREPARATION OF DRAWINGS FOR PHOTOGRAPHIC REPRODUCTION.

The great increase of illustrated books, published in recent years, due jointly to the wider spread of artistic tastes and the cheapness of good illustrations by means of new methods dependent more or less on photography, has made it a desideratum, both to the authors and publishers of such works, that they should know something of the different processes employed and the requirements in the preparation of the materials to adapt them for these processes. Photography is now largely applied to the reproduction in facsimile of drawings of all sorts, whether required for technical or artistic purposes; and it has the great advantage of being the simplest of all processes for altering the scale, either by enlargement or reduction, with the most absolute accuracy, while, as a rule, it is much cheaper and more speedy of execution than the older methods of lithography. So extensively indeed are the many photographic processes now employed, that those engaged in the preparation of illustrated works can hardly afford to dispense with some knowledge of the various photo-mechanical methods of reproduction and of how drawings ought to be prepared so as to reproduce to the greatest advantage without unnecessary expense for re-drawing or correction. For, while in wood-engraving or lithography, however roughly drawn or highly coloured the original may be, the skilled engraver or lithographic draftsman can put it at once into satisfactory conventional form; but when such a drawing is subjected to photography, the operator can only produce a facsimile of it with all its defects, and in addition the blurring of the coloured and finer parts with other deficiencies caused by the unsuitableness of the drawing for reproduction by the process employed. Or, as Colonel Waterhouse puts it,—"It must be borne in mind throughout, that photography will only reproduce a *facsimile*, and that, as a rule, the original will not in any way be improved upon, unless, perhaps, by reduction. Rough coarse drawing will not appear like fine engraving, or bad and ill-formed lettering like letterpress or copperplate." The older lithography is now rapidly disappearing, except for colour work, maps, and some scientific drawings, and even these are very largely reproduced by the cheaper photo-lithography, while "wood-engraving is fast being superceded for all ordinary purposes by process blocks."

To meet the new want, Colonel Waterhouse, the Assistant Surveyor-General in charge of the great Photographic and Lithographic Office of the Survey of India, in Calcutta, who is an expert with very large practical experience in the new photo-mechanical processes, has prepared a small volume* which will doubtless be found very useful for artists and authors, and indeed for everyone interested in the subject of which it treats. The substance of it originally appeared in a series of papers in an Indian periodical—the *Indian Engineer*—in 1887, but in preparing it for the press, it has undergone a thorough revision with important additions. It fills a distinct gap in the cycle of the literature of applied science, and, as the author remarks in his preface—"The absence of any published work treating generally on the special subject of preparing drawings of all kinds, suitable for photographic reproduction by the various photo-mechanical processes, leads the writer to hope that this little work may be found useful by those interested in the question."

The subject naturally falls into two divisions:—the preparation of the drawing or picture to be copied; and the process of reproduction. For the second there is a variety of photographic means, some suited to line work only, and some others to almost any sort of drawing. The details of manipulation in these photographic and photo-mechanical processes, however, lie beyond the scope of the work. They belong to the specialist and operator, but a brief outline of their nature and principles is necessary to the proper understanding of the special requirements that have to be fulfilled by the draftsman in his work so as to utilize them to the best advantage.

* *Practical Notes on the Preparation of Drawings for Photographic reproduction; with a Sketch of the principal Photo-Mechanical printing Processes.* By Colonel J. Waterhouse, B.S.C. (London: Kegan Paul, Trench, Trübner & Co.)

When only a few copies of a technical or a pen and ink drawing, without change of scale, are required, the well-known "cyanotype," "ferrogallate," and carbon processes are available; but even the variety of these is perhaps known only to few of those who most employ some of them. They have been well described by Mr. B. H. Thwaite, in his most useful paper on 'Heliotype or Actinic copying of Engineering Drawings,' in the 86th volume of the *Minutes and Proceedings of the Institute of Civil Engineers* (1886, pp. 312–328). But when a larger number of prints are required, as for publication, with perhaps an alteration of scale, some method must be employed, not dependent for each copy on the action of light. For this purpose we have a host of variously named processes, which may be grouped under the heads of (1) Photo-lithography and photo-zincography; (2) photo-typography, known also as 'gillotype' or 'gillotage' and 'process'; (3) photo-engraving or photo-gravure—including photo-etching and photo-electrotype; (4) photo-collotype, which lends itself to colour printing; and (5) Woodburytype with its modified form of Stannotype. The principles of each of these, together with their respective advantages for different classes of work, is carefully treated by Colonel Waterhouse. For example, pencil drawings "can be reproduced with admirable effect by the photo-collotype and photo-engraving processes"; and he cites as examples the drawings in Hendschel's *Skizzenbuch*, reproduced by the "Lichtdruck" process in Germany; and we may further refer to Drummond's *Sculptured Monuments of Iona and the Western Highlands* as an example of the successful reproduction of pencil drawings made on tinted papers. For reproducing fine pen and ink work, as well as drawings in wash, the photographic processes by far the most suitable "are the intaglio methods of photogravure, and of these the best is the photo-etching method, founded on the photoglyphic process invented by Fox Talbot some eight-and-thirty years ago." And of the beautiful character of the results of this method Colonel Waterhouse gives a specimen of his own reproduction of a drawing as a Frontispiece.

But the object of the book is to point out clearly the various points requiring attention in order that a drawing may be copied so that the result may be "fit for immediate issue, and not require alteration and touching up, which entail delay and expense, and not unfrequently seriously injure the work before it is printed." This has been treated with a thorough knowledge of the subject, and with illustrations and instructions respecting papers, inks, the air brush, Day's shading mediums, and other matters that every draftsman should be acquainted with. The book is an admirable handbook replete with information on the subject, and with a careful Index for ready reference. J. B.

LIST OF ILLUSTRATIONS.

INDUSTRIAL ART IN BIKANIR.—Part of Table Top; and Saree. ART INDUSTRIES OF THE MADRAS PRESIDENCY.—Three Plates of Peasant Jewellery. EBONY CARVING INLAID WITH IVORY.—Four Plates; Door, Teapoy, Cabinet, and Group of Various Articles. BRASS MANUFACTURES, MADRAS PRESIDENCY.—Three Plates of Brass Figures. WOOD CARVING IN NEPAL.—Three Plates. DETAIL PLATES OF THE ARCHÆOLOGICAL SURVEY OF N.W. PROVINCES AND OUDH.—Two Doors, Sandstone Screen Panel, and Stone Umbrella. THE EAST INDIA COMPANY.—The Royal East India Volunteers receiving their Colours; and Consecration of Colours.

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ILLUSTRATIONS FROM THE RECORDS AND RELICS OF THE LATE HONOURABLE EAST INDIA COMPANY.

By SIR GEORGE C. M. BIRDWOOD, K.C.I.E., C.S.I., M.D., LL.D.

[*Continued from the "Journal of Indian Art" for January, 1891*].

The two photo-chromographs given with the present number of the *Journal of Indian Art* in illustration of the Records and Relics of the late Honourable East India Company, are reproductions from two paintings by Henry Matthews hanging in the Military Committee Room of the India Office.

The first painting is of the late Honourable Company's Second Regiment of Royal East India Volunteers, taken on the spot, while receiving their colours from the hands of Lady Jane Dundas, in Lord's Cricket Ground, Mary le Bone, on the 27th of July, 1797: and the second depicts the presentation, by Lady Jane Dundas, of the colours to the Third Regiment of the Company's Volunteers on the 29th of June, 1799.

With reference to the first painting, I quote the following paragraph from the *Morning Chronicle* of the 28th of July, 1797:—"Yesterday noon the 2nd Regiment of East India Volunteers were reviewed in Lord's Cricket Ground, under the command of Captain English, to receive their colours from the fair hand of Lady Jane Dundas. A suitable exhortation was delivered by the Chaplain of the Regiment, and after the ceremony the officers adjourned to the London Tavern to partake of an elegant entertainment provided by their Colonel, at which were present, with the India Directors, the Earl of Mornington, Mr. Pitt, Mr. Dundas, Mr. Anstruther, and a number of other noblemen."

The *Morning Chronicle* of Monday, the 1st of July, 1799, also gives an account of the presentation of their colours to the Third Regiment, on the previous Saturday:—"The Third Regiment of Royal East India Volunteers received their colours on Saturday last from the hand of Lady Jane Dundas, in Lord's Cricket Ground. The day being very favourable, a number of ladies and gentlemen of distinction were in the ground, who partook of an elegant Entertainment prepared by order of the East India Military Committee. It is but justice to observe that this Regiment is in no respect inferior in point of appearance and discipline to the first and second. At one o'clock the men marched back and were sumptuously regaled in their Drill-room in Bishopsgate Street. The three Regiments of Royal East India Volunteers comprise one thousand five hundred men."

There are numerous official notices, extending over twenty years, of the three regiments of the Honourable Company's Royal East India Volunteers, and the following are from the Court Minutes:—

August 24, 1796:—"Resolved unanimously that the following plan for more effectually securing the Warehouses of the Company against hazard from Insurrection or Tumults be adopted, provided the same meet the approbation of Government. That two Regiments of Volunteers be formed by the East India Company, to consist of ten companies, each of at least 50 Rank and File, with the following arrangement of officers: For each Regiment, 1 Colonel, 2 Lieutenant-Colonels, 2 Majors, 10 Captains, 10 Lieutenants, 10 Ensigns, 20 Drummers, 500 Rank and File. The Field Officers to be selected from the Chairman, Deputy Chairman, and Directors. The Commissioned Officers from the officers of the India House, the Adjutants excepted, and the non-commissioned Officers and Privates from the Assistant Elders, Commodores, and Laborers [*sic*, thus anticipating the abominable spelling of the late Census forms] belonging to the Company's warehouses, with the exception of Sergeant-Major or such other non-commissioned officers as the Court may see necessary."

"The officers to have Commissions from His Majesty, but no pay. The non-Commissioned Officers and Privates to have no levy money, and to have no addition to their present pay unless called out on duty, when they are to have one shilling for extra work from the Company, *as is now usual.* The Company to find clothing; Government to find arms. . . To be liable to be called to any part in London, or within the environs of London, by order from His Majesty, or by the Lord Lieutenant of Middlesex, or by the Lord Lieutenancy [*sic*] of London, or by the Lord Mayor of London, for the suppression of Riots and Tumults. . . . . The Officers to have Regimentals of Scarlet, turned up with Black, Buff Waistcoats and Breeches. The Company's arms and motto on their Gorget, *Auspicio Regis et Senatus Angliæ.* The buttons to have the Company's crest, a lion, and "East India Company" as inscription. The Privates to have a Jacket, Leather Cap, and Black Stock, until disciplined, when they will have a proper Parade Uniform."

"That the Field Officers be elected by Ballot in the Court from such Gentlemen as chuse to volunteer."

September 7, 1796:—David Scott, Esq., Chairman, appointed Colonel of the 1st Regiment; and Hugh Inglis, Esq., Deputy Chairman, of the 2nd Regiment. The latter, afterward Sir Hugh Inglis, is probably the "Captain English" of the *Morning Chronicle* extract of 28th July, 1797.

September 14, 1796:—the following officers appointed:—The 1st Regiment—Sir Lionell Darell, Bart., Lt.-Col.; Charles Mills, Esq., Lt.-Col.; Robert Thornton, Esq., Major; Stephen Williams, Esq., Major. The 2nd Regiment—William Bensley, Esq. [afterward Sir William Bensley], Lt.-Col.; Abraham Robarts, Esq., Lt.-Col.; Hon. William Elphinstone, Major; Thomas Theophilus Metcalfe, Esq., Major. On the 25 October following George Woodford Thellusson was appointed a Major to the 2nd Regiment.

May 23, 1798:—His Majesty's acceptance of the services of the Company's 1st and 2nd Regiments notified.

April 10, 1799:—resolved that each Field Officer of the Company's three Regiments of Royal East India Volunteers be furnished with a copy of a publication by Mr. Ackermann of the Royal Volunteers in their respective uniforms.

October 2, 1800:—a letter read from Lord Hobart, stating that in consequence of the ratification of the Preliminary Articles of Peace, he is commanded to express His Majesty's "deep and lasting sense of the steady attachment to our established constitution, and of that Loyalty, Spirit, Perseverance, which had been manifested

by the several corps of Yeomanry and Volunteers in every part of the Kingdom," and requested to communicate a copy of this letter to the commanding officers of each battalion of the Royal East India Volunteers, to be read to their respective corps when next assembled.

May 5, 1802:—letter read from the Secretary to the Speaker enclosing a copy of the Thanks of the House of Commons to be communicated to the Honourable East India Company's Volunteer Corps.

May 26, 1802:—the three Regiments reduced by ballot to 400 Rank and File each; and the Artillery Corps, of which this is the first notice I have found, disbanded.

June 8, 1803:—the three Regiments placed upon their original establishment of 500 Rank and File each; and the Artillery Company re-established: also a military guard established for the additional security by night of the Company's Warehouses and Armories in New Street.

August 24, 1803:—the Thanks of the House of Commons again conveyed to the Company's Volunteer Corps through a letter from the Speaker.

April 6, 1804:—letter received from General Lord Harrington, commanding the London District, requesting the Court of Directors to "give notice to the Brigade of Royal East India Volunteers that they are to hold themselves in readiness to march, at a moment's warning, on the first appearance of an Enemy, to such Points as shall be directed."

August 14, 1805:—"The Chairman stated that in consequence of the state of public affairs, it had been suggested to him that it would be desirable to make an offer to Government of the Brigade of Royal East India Volunteers, proceeding by Regiments in succession, on permanent duty, for a limited period, and that Government had been pleased to accept the same."

May 2, 1813:—the Chairman, or in his absence the Deputy Chairman, or in *his* absence the Senior Officer of the Brigade, authorised in case of exigency to order the Brigade under arms.

September 14, 1814:—"A Report from the Committee of Correspondence dated this day being read, stating that they have taken into consideration the present state of the establishment of the corps of Royal East India Volunteers, the expense of which appears to have amounted, upon an average of four years, to £20,103 per annum, submitting as their opinion that in consequence of the political changes which have taken place, their services can be no longer required, and the present situation of the Company by no means justifies the heavy charge which the continuance of the corps under any modification would entail upon their Finances, recommending, therefore, the following Propositions for the adoption of the Court, viz.:—That the corps be disembodied. That the thanks of the Court be given to the Field Officers, Captains and Subalterns for their great attention to the formation and discipline of the corps; also to the non-commissioned Officers and Privates, for their several good conduct upon all occasions. That Major Cunningham be required to inspect the guns, arms, and accoutrements of the Brigade, and to report thereupon, with the view of appropriating such as shall be found to be serviceable to the use of the Company's army in India."

"Resolved that this Court approve the said Report."

September 21, 1814:—the above Resolutions approved by the General Court.

October 5, 1814:—letter, dated 30th September, read from Lord Viscount Exmouth, Secretary of State for the Home Department, stating that H.R.H. the Prince Regent "entertains a just sense of the Public Spirit and Liberality which induced the Company at a moment of great difficulty and alarm to raise and maintain, without expense to the Public, so numerous, respectable, and valuable a force," and requesting that "H.R. Highness's entire approbation of their conduct and services" be signified to the Officers and Men of the Corps.

October 18, 1814:—a gratuity of £2 to every Sergeant, £1 10/– to every Corporal, and £1 to every Private of the Corps made. Also 100 guineas presented to Major Cunningham, the Brigade Major, and the same sum to each of the Adjutants, viz., Capt. Dickinson of the 1st Regiment, Capt. Lloyd of the 2nd, and Capt. Barnard of the 3rd, and also to Capt. Jackson of the Artillery, for the purchase of a piece of plate in testimony of the Court's approbation of their conduct in relation to the Discipline and Efficiency of the Brigade.

April 5, 1815:—fifty-four Labourers, who had served as Sergeants in the Corps of Royal East India Volunteers, to have special allowances of pay until promoted to be Commodores [*i.e.*, of the Warehouses]. Also Mr. Eley, late Master of the Band, presented with £100.

From the Accounts Department I learn that on April 20, 1880, Mr. J. J. Hope, on his retirement from the post of Office Keeper, was allowed to count his service for pension from the date of his enrolment as a drummer-boy in the band of the Brigade, in one of the regiments of which his father was a Sergeant. Mr. Hope is still living at Bridgwater in Somersetshire, and there are other survivors of the Royal East India Volunteers.

The title of "Commodore," mentioned above, under date of April 5, 1815, was derived from the Portuguese *Commendador*, through the Dutch *Kommadoor*, and continued to be borne by the highest grade of the Old India House "Messengers" down to the abolition of the Company in 1858. Several of these "Commodores" are still living, and one, Mr. James Lawson, is still in the active service of the Secretary of State for India, but no longer under his former picturesque denomination [see *Report on the Old Records of India*, Messrs. Allen and Co.'s edition, 1891, page 55, foot-note].

There are many more names given in the Office entries relating to the Volunteers, but I have confined myself to citing those only to which more or less interest still attaches.

The public events covered by the period of the existence of the Brigade of the Royal East India Volunteers were the Suspension of Cash Payments, 25 February, 1797; the death of Burke, 9 July, 1797; the Irish Rebellion, May, 1798; the Battle of the Nile, 1 August, 1798; Hatfield's attempt on the life of George III., 15 May, 1810; the seizure of the Danish Fleet at Copenhagen, 2 April, 1801; the PEACE OF AMIENS, 10 October, 1801; the WAR WITH FRANCE, 18 May, 1803; the Battle of Trafalgar [and death of Nelson], 21 October, 1805; the death of Pitt, 23 March, and of Fox, 13 September, 1806; the Regency of George IV., 5 Feb., 1811; the Luddite Riots of November, 1811; and the PEACE WITH FRANCE, 14 April, and with America, 24 December, 1814.

Jeypore Portfolios of Architectural Details.

Now ready, a Portfolio Series of Architectural Details, compiled chiefly from old Buildings at or near Delhi, Agra, and parts of Rajputana; with short descriptive notes of the places from which they have been taken.

The size of each Plate is 22 by 15 inches. The details have been reproduced to a large scale so as not only to be interesting to the student but chiefly to serve as Working Drawings for the Architect and Artisan.

The arrangement of the Portfolios is as follows :—

PART I.—COPINGS AND PLINTHS :—52 Plates, comprising 112 examples of Copings and 20 of Plinths.

„ II.—PILLARS, CAPS AND BASES :—79 Plates, comprising 158 examples, viz., 127 of Pillars and 31 of Bases, (1 in color.)

„ III.—CARVED DOORS :—66 Plates—11 representing inlaid ivory work printed in color—comprising 27 Doors, 68 Panels, and 74 other details.

„ IV.—BRACKETS :—69 Plates (2 colored), comprising 86 examples.

„ V.—ARCHES :—58 Plates, of which 10 are colored.

„ VI.—BALUSTRADES :—50 Plates, comprising 51 examples (1 in color)—many of the panels are filled with tracery.

The Drawings have all been carefully done to scale, and arranged together in Parts, each sheet loose, so that different examples of architectural details may be readily compared and selections made.

Most of these details are taken from buildings erected when the Mogul dynasty was at its zenith, and will be found beautiful in design, rich in detail, and at the same time applicable to many purposes in wood, stone or metal. Many of the Plates contain three or four figures. The price of the above Six Parts, each in strong cloth portfolio, containing in all 374 Plates, with about 654 examples, will be £7 10s. nett.

A further series, including the following, is also in hand. Tracery; String Courses; Wall Decoration, including Dadoes, Wall Recesses, and Panels; Cornice and Ceiling Decoration; Parapets, Projecting Eaves and Finials. These will be issued in similar Portfolio Parts as soon as complete.

The work has been prepared under the superintendence of Colonel S. S. Jacob, C.I.E., Engineer to the Jeypore State, Rajputana, and the Plates photo-lithographed by W. Griggs & Sons, Elm House, Hanover Street, Rye Lane, Peckham, from whom complete sets can be obtained.

As only 180 sets are in hand for sale in Europe, and many of these have already been subscribed, early application must be made, accompanied with Cheque (crossed Imperial Bank) for £7 10s. The work will be sent carriage free to any Port in India or Europe.

COPY].

India Office,
Whitehall, S.W.
5th Nov., 1890.

Dear Colonel Jacob,

I write at once to acknowledge the receipt of the "Jeypore Portfolio of Architectural Details," which His Highness the Maharaja Sawai Madhu Singh has been graciously pleased to present to me.

I have the greatest pleasure in receiving the work from His Highness. It is a striking proof of the enlightened interest the Maharaja Sawai takes in the indigenous arts of his own State, and of His Highness's determination to extend to them the utmost patronage in his power; so that the knowledge and practice of the historical building styles of the country shall be kept alive in Jeypore at least, if nowhere else in India. It also provides evidence for the appreciation of the whole world, of the perfection of the adaptation of the architecture of Jeypore to its local conditions; and of its intrinsic beauty and splendour, considered apart from its harmony with surrounding circumstances. A special interest attaches to the work from all the drawings it contains having been executed by native artists trained under Mr. Opendra Nath Sen, Principal of the Jeypore School of Industrial Arts; and a special value also from the fact that, having been executed under the direction of a scientific engineer, the drawings are all done to scale. This is a little detail the general reader, and the amateur, might overlook, but it is of the highest importance to those who go to such publications as the "Jeypore Portfolio of Architectural Details" for practical guidance in the preparation of ornamental and decorative designs. One of the most satisfactory features of the work is the really wonderful economy with which it has been carried out by Mr. William Griggs under your invaluable superintendence. It is necessarily a costly undertaking, projected on such a comprehensive scale, and with such elaboration of detail. But one realizes at a glance that you possess in these sumptuous drawings every rupee of the money spent upon them.

For these several reasons it is with unqualified satisfaction that I am able to accept the magnificent present made me by the Maharaja Sawai of Jeypore; and I beg you to convey to His Highness the respectful expression of my warmest and most grateful thanks for it. I shall always prize it as a great art treasure, and I shall always feel proud to have received it from His Highness.

I beg to very sincerely congratulate you on the successful completion of the work. It reflects the highest credit on you and all those engaged, under your direction, in its preparation; and you may feel assured that wherever it finds its way it will be welcomed not only for the unique delight it will afford to all who turn its pages but for its thoroughly practical usefulness.

Believe me,
Sincerely yours,
(Signed) GEORGE BIRDWOOD.

The following appointments have been approved :—

2nd Bengal Lancers.—Major M. K. Martin to be 2nd-in-command; Captains K. S. Davison and St. G. L. Steele to move up in grade succession; Captain J. G. Turner, Squadron Officer, 19th Bengal Lancers, to be Squadron Commander, remaining seconded; Lieutenant F. H. B. Commeline to be Squadron Commander sub. *pro tem.*, and Lieutenant James, Supernumerary, to be Squadron Officer.

Corps of Guides.—Major F. D. Battye to be 2nd-in-command of Infantry.

8th Bengal Infantry.—Lieutenant J. P. C. Hennessy, Supernumerary, to be permanent Wing Officer.

17th Bengal Cavalry.—Lieutenant A. K. Hudson, Connaught Rangers, to be officiating Squadron Officer on probation.

The undermentioned have been granted leave of absence out of India :—

Captain G. A. Money, 18th Bengal Lancers; Lieutenant H. D. Ozzard, Hampshire Regiment; Lieutenant A. L. Lindesay, 24th Punjab Infantry, and Lieutenant-Colonel C. D. Swete, 10th Bengal Infantry, for one year on private affairs; Riding Master J. Marshall, 3rd Dragoon Guards, 8 months on private affairs; Brigade-Surgeon H. S. Muir and Surgeon C. S Sparks Medical Staff; Lieutenant the Hon'ble S. H. R. L. Tollemache, King's Royal Rifle Corps; Captain N. F. Jenkins, Border Regiment; Lieutenant S. C. Johnston, King's Own Scottish Borderers; Captain H. R. Tufnell, Gloucestershire Regiment; Captain J. Fraser, Royal Sussex Regiment; and Captain J. Sherston, Deputy-Assistant Adjutant-General, Rohilkhand District, for 6 months on private affairs; Lieutenant T. Skipp, East Indian Railway Volunteers, for 18 months on private affairs; Lieutenant G. W. D B. Lloyd, Royal Welsh Fusiliers, 9 months; Captain F. Gordon-Mackenzie, 2nd Dragoon Guards, 12 months; Riding Master G. Mathews, 1st Dragoon Guards, 6 months; Captain A. C. Batten, Deputy-Assistant Adjutant-General, Bundelkhand District, 8 months; and Lieutenant T. F. Kelly, South Wales Borderers, 9 months all on medical certificate.

The following paragraph has been added to Army Regulations in India:—"When an officer, who is not a graduate of the staff college, applies for employment on the district staff, or for the appointment of station staff officer, 1st class, the general officer commanding, after satisfying himself that the officer is in every respect a desirable candidate, will attach him to his staff for one month, at the expiration of which period he will transmit the application to the military secretary to the commander-in-chief, reporting confidentially his opinion of the candidate's general fitness for staff employment, and especially upon his aptitude for business and for conducting official correspondence."

REVIEW.

JEYPORE ARCHITECTURE.*

A Sumptuous Publication.

Once upon a time an American artist and architect travelling in India, amused the present writer by a vehement tirade against the hide-bound pedantry which cripples all the architectural teaching of Europe. He showed—and it was no difficult task—that for generations the best and most original sources of architectural inspiration have been systematically neglected, while the attention of students has been confined to the study of a few masterpieces of the classic and mediæval schools. It is still true, in spite of the sturdy labours of Mr. Fergusson, who unceasingly lectured his profession on their ignorance and blindness, and of some French students of the great works of Assyria and Egypt, that the art of the East is regarded by some of the Mandarins of the architectural schools of Europe as an interesting but still esoteric and half barbaric curiosity. There are many signs, however, that the profession, reversing Wordsworth's phrase, is "stepping eastward." At the present moment Mr. Aitchison, the Professor of Architecture at the Royal Academy, is lecturing on Byzantine work, which is akin to much that we see in India. In the lavish details of many recent buildings in England—music halls, clubs, private houses and mansions of the now fashionable stratified flats, are indications that working architects, hard put to it for novelty, have tried to assimilate the characteristic ornaments of the East. But authentic details have hitherto been lacking, and it is in its jewel-like finish of detail that the savour and charm of Oriental work chiefly lie. Those desolate halls of Balclatha, the India Museum, are always open to the student, but, as a matter of fact, he does not much frequent them, for it is not very profitable to browse at large with no previous knowledge in a collection which includes such diverse and incongruous elements.

It is precisely this want that Colonel Jacob's sumptuous Jeypore portfolio—a durable monument of the enlightened liberality of His Highness the Maharaja of that progressive State—supplies. It is not too much to say that for many who were present at the meeting of the Institute of British Architects when Colonel Jacob was received and his work was presented, the dry bones of Indian architecture vaguely apprehended from many a photograph and general view for the first time took life, light and colour. In this extensive series they saw a profusion of authentic details accurately and beautifully drawn to a large scale, showing exactly how mihrâb, pillar, plinth arch, balustrade and door are wrought; and on all sides the warmest expressions of appreciation of the beauty of the drawings, the excellent manner of their reproduction and the munificence of the Maharaja were heard.

The plan and general design of Indian buildings are and must remain peculiar to the soil and sun-ruled climate of the country, and those who build for Western civilisation—being free from the tyranny of the sun and bound by limitations of space and cost, have no use for many of their most characteristic features. Moreover, the photographic camera (the greatest architectural teacher of the age) Mr. Fergusson's History of Indian Architecture, and other works give a great number of plans and general views. So plans and general elevations are not in fact much wanted. But it takes a working architect of skill and experience to perceive exactly what will be most useful and instructive to his fellows. And it is in this trained perception that the strength of Colonel Jacob's work lies.

The collection was first begun, indeed, at the editor's private cost for the purpose of increasing his owa professional knowledge of architectural detail when engaged in designing and executing the well-known buildings at Jeypore, on which are to be seen writ large the lessons taught by a careful study of good authorities. The draughtsmen employed are all natives of Jeypore, and it is pleasant to observe that each man signs his own work, a practice which ought to be enforced in all offices where native draughtsmen are employed. It will not be surprising if Jeypore, exceptionally enriched by nature with a wealth of building stones of fine quality, proves to be a sort of centre and school of decorative sculpture. Colonel Jacob in his prefatory note refers to his early association at Jeypore with the late Dr. De Fabeck, who was the first Principal of the Jeypore School of Art, and from whom the draughtsmen employed received their first lessons in drawing. There must be many in India who can recal the singular grace and charm of Dr. De Fabeck's personality—his remarkable versatility and a gentle and tolerant spirit not often, as in his case, united with a sensitive nature and a keen, artistic temperament—and who will be glad to hear of the success of a work of which he saw the first beginnings.

Mention is also made of help given by Mr. Cousens, of the Archæological Department of Western India, who gave the draughtsmen employed personal instruction in his office at Poona, and by Sir Edward Buck, Dr. Burgess, Mr. Purdon Clarke and Dr. T. H. Hendley of Jeypore. H. H. the Maharaja of Jeypore stands perhaps alone among Indian Princes as the promoter of a great work of art for the benefit of the public at large, and it may be his example will bear fruit as the work itself is sure to do. Babu Kanthi Chandra Mukharji, Rao Bahadur, the Minister of the State, is also mentioned as a supporter of the enterprise.

Returning to the meeting of the Institute of British Architects and the discussion which ensued it is not surprising that praise should take the place of criticism. Mr. William Simpson, the well-known artist and sketching correspondent of the *Illustrated London News*, hoped that in future more attention would be paid to the work of earlier periods and especially to Hindu art in preference to that of the time of Shah Jehan. English architects, similarly, thirty years ago were fiercely enjoined to study only Gothic thirteenth century work and a man who could go back earlier still counted himself happy. But the visitor to India and the haunter of museums cannot understand how absolutely dead and done with is the ancient Hindu work, whose fantasy and mystery he so much admires. Why do not the modern Italians reproduce the work of Orcagna? or the modern Greeks the work of Pheidias? If India begins to build in a characteristic Indian style at all, she will begin where she last left off—about the period that Colonel Jacob's work chiefly illustrates.

Mr. Purdon Clarke hit the popular taste by a sneer at the miserable parsimony of the Government of India, which since Major H. H. Cole's interrupted and costly publication and Mr. Fergusson's History of Indian Architecture, has done nothing for Indian art and archæology. But after crying Hear! hear! and thumping with an applausive umbrella, one may ask whether the accusation of parsimony really lies. The Government of India has spent in reality immense sums on the reproductions of ancient works. Its misfortune has been that, instead of zealous officers working at such matters as a labour of love in their leisure hours, and labouring with a clear perception of definite aims, it has had to entertain at very high salaries learned antiquarians and a large and most expensive staff of officers to pervade the past and patrol the night of time in a vague and general way—and with vague and general results. The Institute of British Architects does not greatly care for the fixing of the right date of the Gupta Kings nor for the identification of the scenes of the early life of Gautama Buddha, but the Government of India has been made to care for these important matters to a tune which renders the imputation of parsimony ridiculous. We may cordially acknowledge the generosity of Jeypore without throwing unmerited obloquy on the Government of India.

Mr. W. Griggs, of Peckham, whose fine reproductions of Indian work in Dr. T. H. Hendley's *Art Treasures of Ulwar*, in the *Journal of Indian Art* and many other important works are widely known for their fidelity and beauty, has made admirable photolithograpic facsimiles of the drawings by Colonel Jacob's draughtsmen. Mr Griggs has, in fact, become the recognised medium for the production of Indian art work, and it would be hard to find a more competent hand. Yet, a more perfect way, so far as the progress of India is concerned, would be not only to draw but to lithograph, print and publish such a work entirely in India.

* *The Jeypore Portfolio of Architectural Details.* Prepared under the supervision of Colonel S. S. Jacob, C. I. E., B. S. C., Engineer to the Jeypore State, Hon. Assoc., R. I. B. A., &c. Issued under the patronage of H. H. Maharaja Sawai Madhu Singh, G. C. S. I., of Jeypore. London: Bernard Quaritch. Photolithographed by W. Griggs and Sons, Limited, Hanover Street, Peckham, 1890.

Miscellaneous.

THE ZHOB EXPEDITION.

THE OFFICIAL DESPATCHES.

As already announced the despatches relating to the Zhob operations of last autumn are published in the current issue of the *Gazette of India* On behalf of the Government of India it is announced that the Governor-General in Council has read Sir George White's report with much satisfaction, and cordially appreciates the good work done by the troops under trying circumstances, and the ability, judgment and vigour with which the operations have been conducted by Sir George White.

The Adjutant-General in his forwarding letter to the Government of India, dated 2nd February, says :—

I have the honour, by direction of the Commander-in-Chief, to submit for the information of the Government of India, the accompanying despatch from Major-General Sir G. S. White, K.C.B., V.C., describing the operations of the Zhob Force, recently under his command.

20.—Part of the Top of a Table made in Bikanir.

(Enlarged detail of No. 6).

TSG
52

21.—Saree. Bikanir.

GOVERNMENT OF INDIA · MINISTRY OF CULTURE · भारत सरकार · संस्कृति मंत्रालय

MINISTRY OF CULTURE · GOVERNMENT OF INDIA

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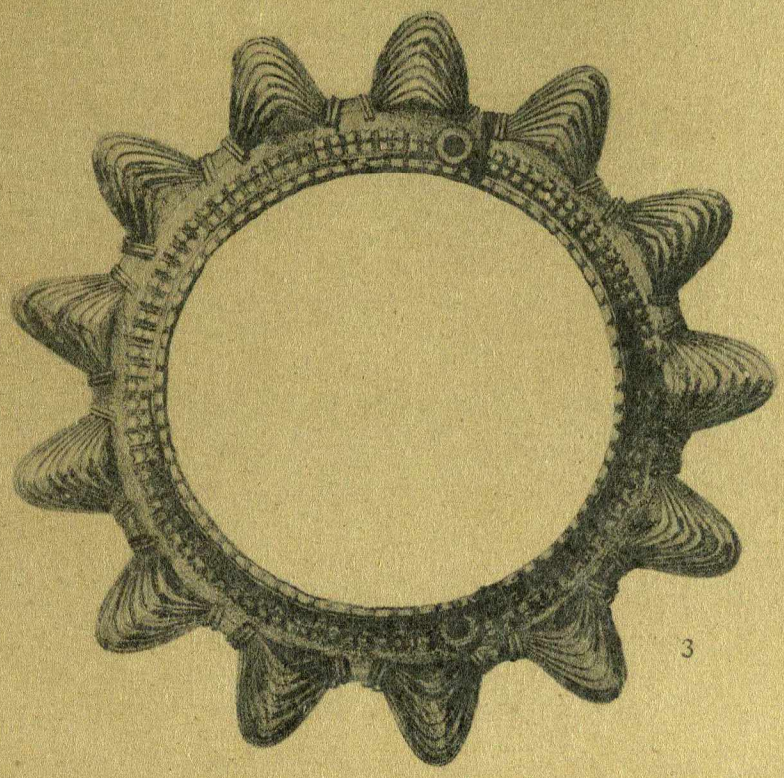

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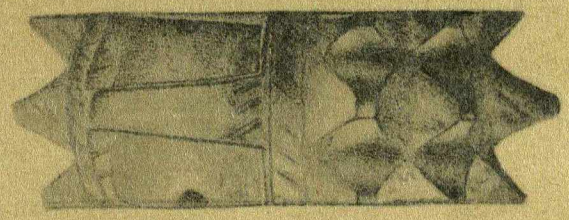

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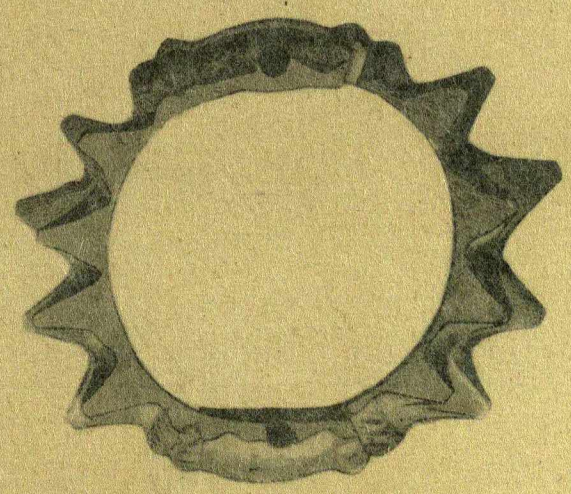

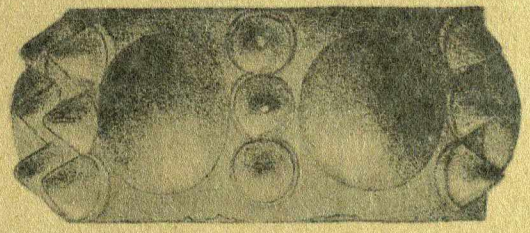

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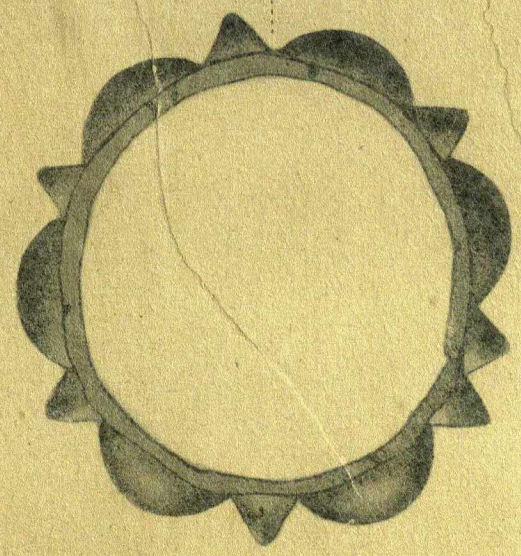
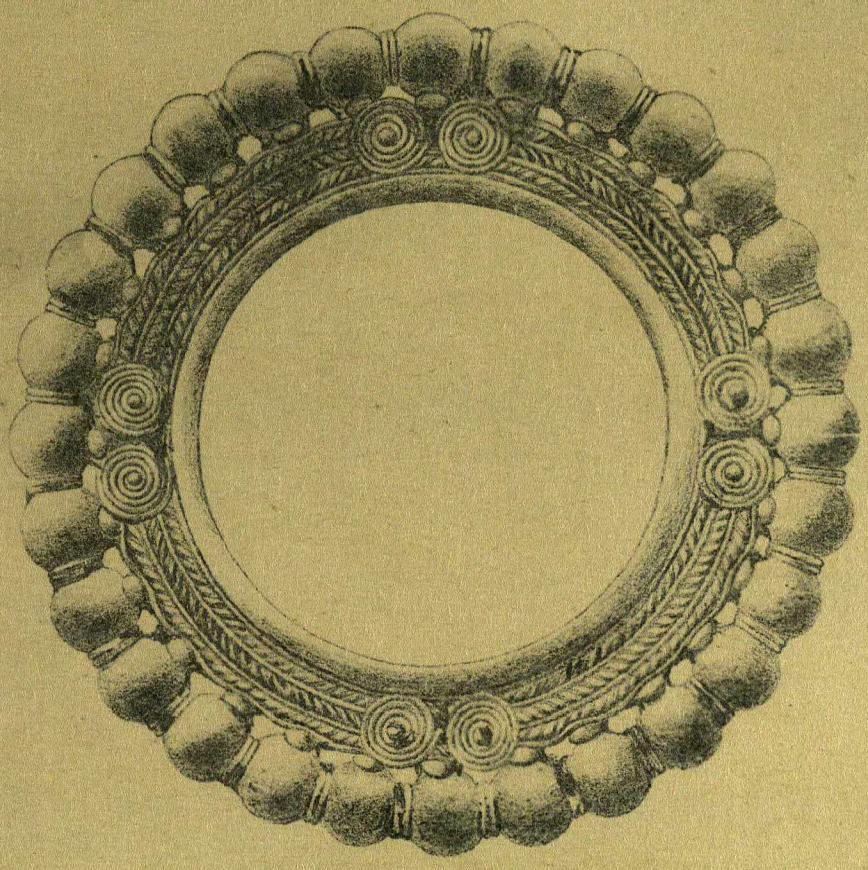


22.—Peasant Jewellery. Figs. 1, 2, and 3.

Madras Presidency.



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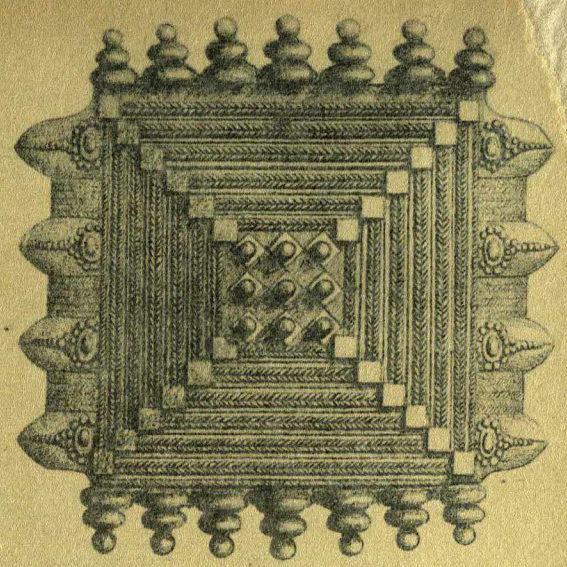

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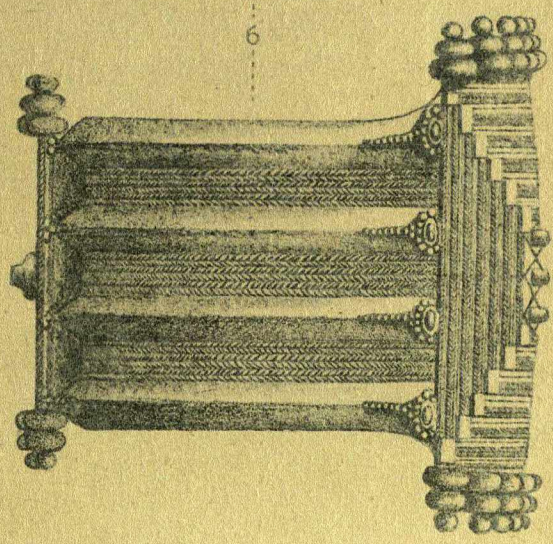

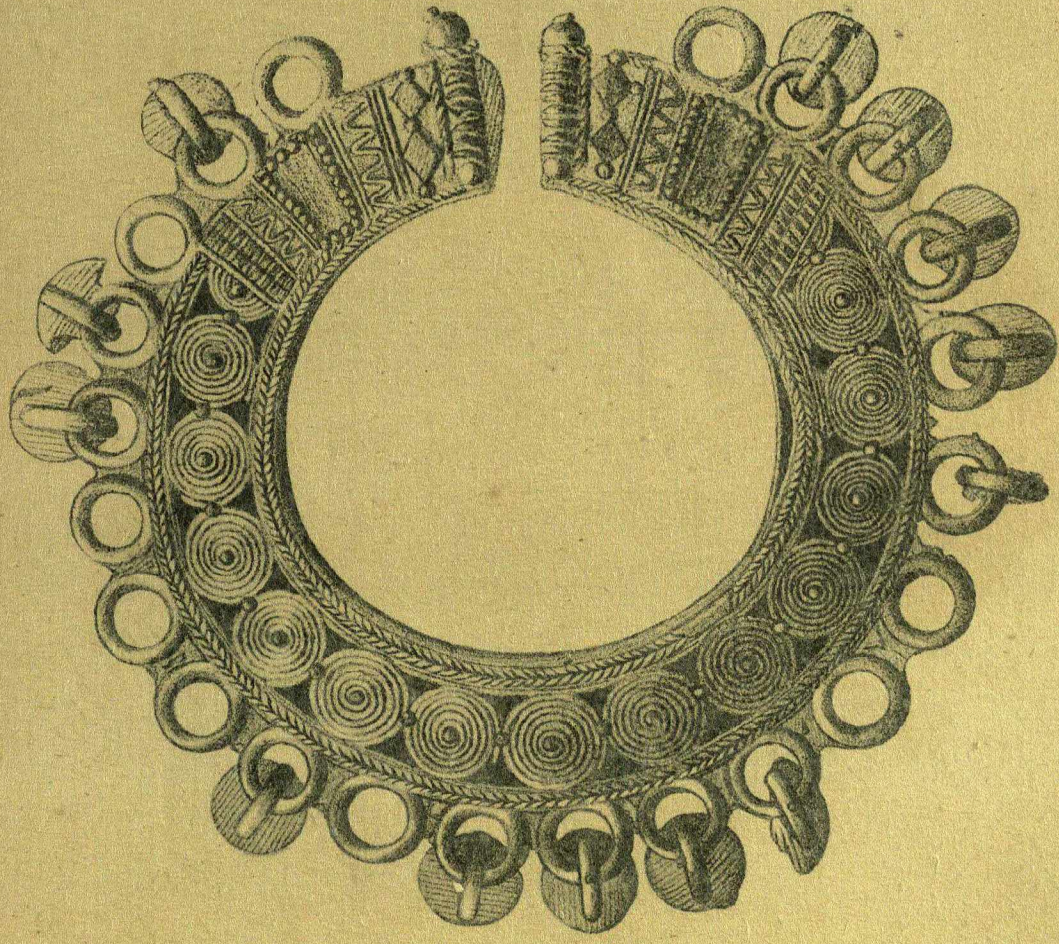

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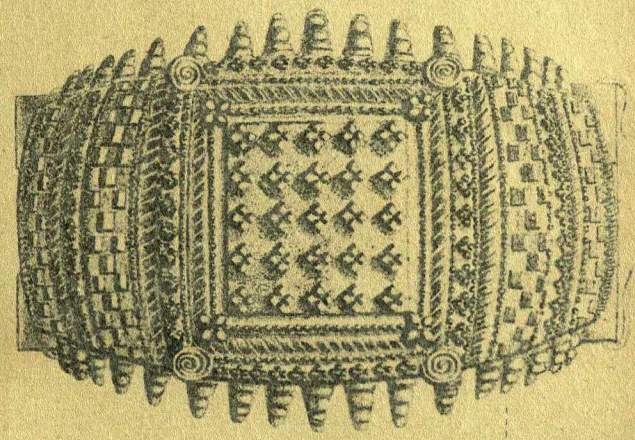

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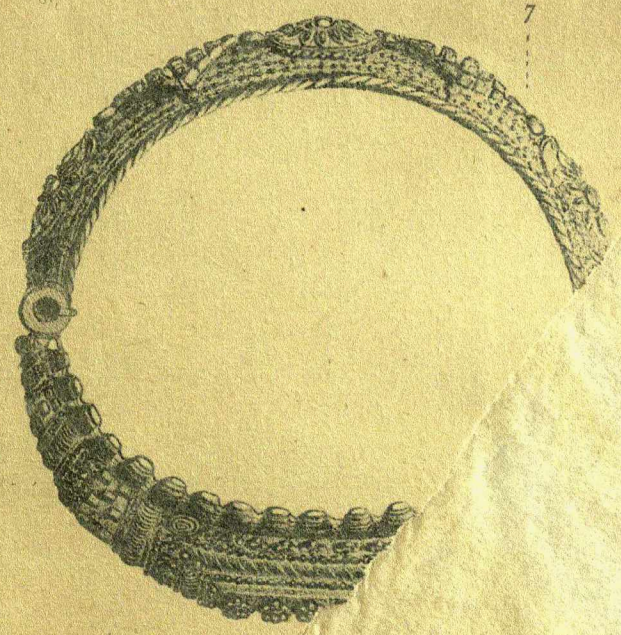

23.—Peasant Jewellery. Figs. 4, 5, 6, and 7.

Madras Presidency.

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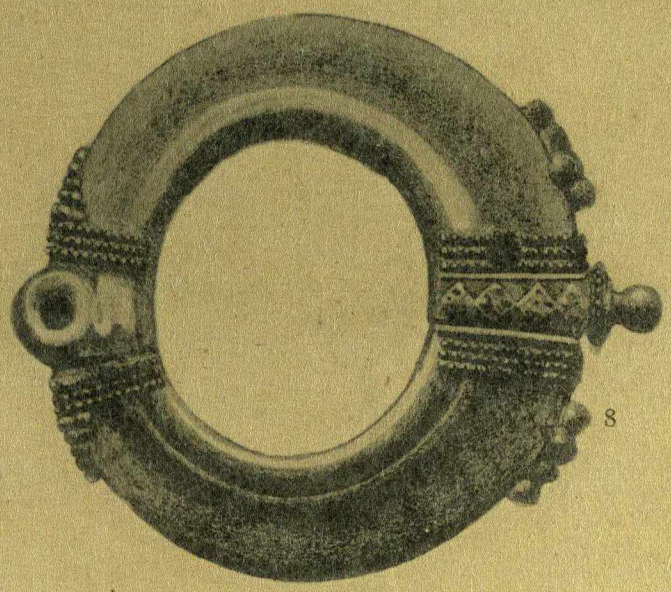
45 GSL



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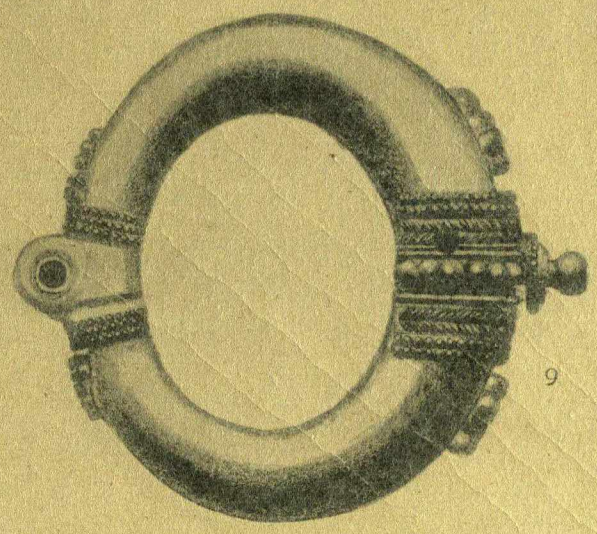

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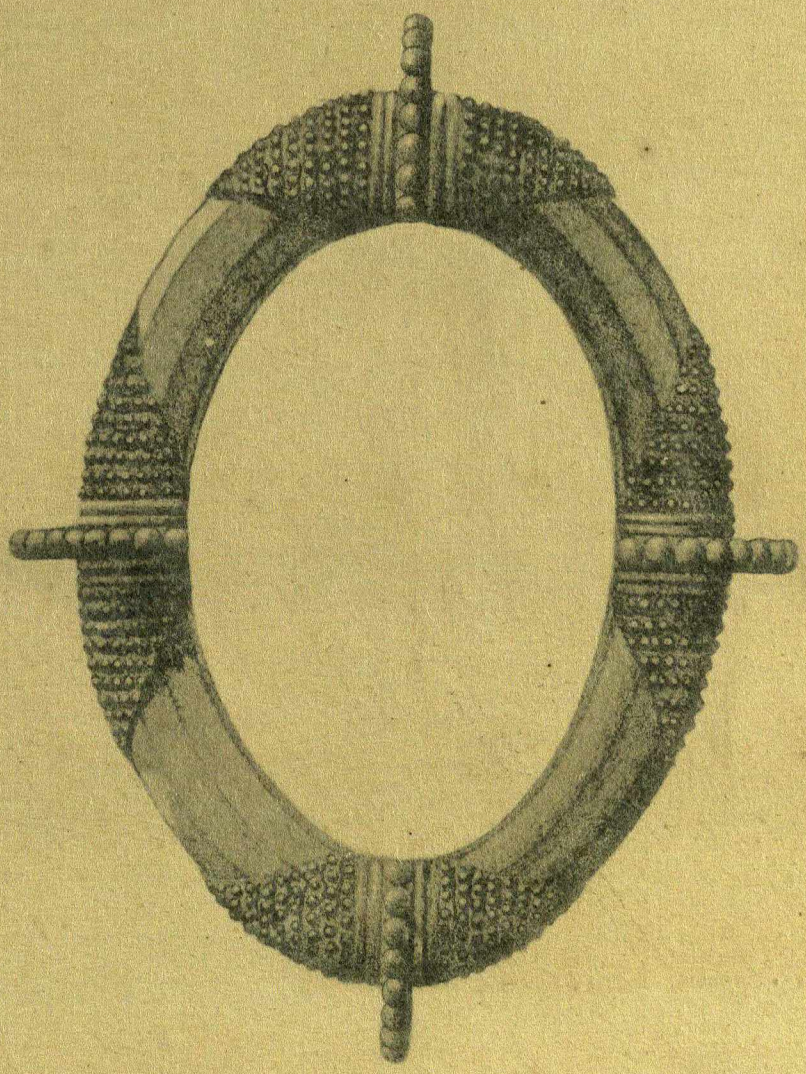

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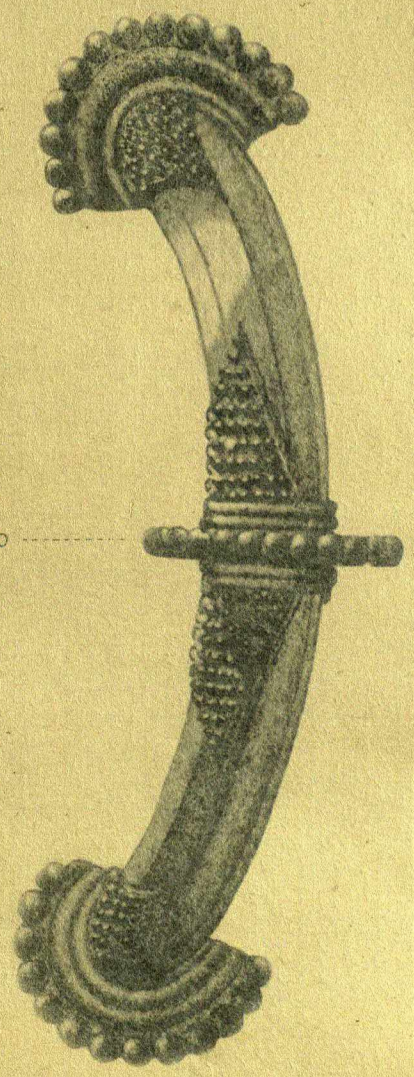
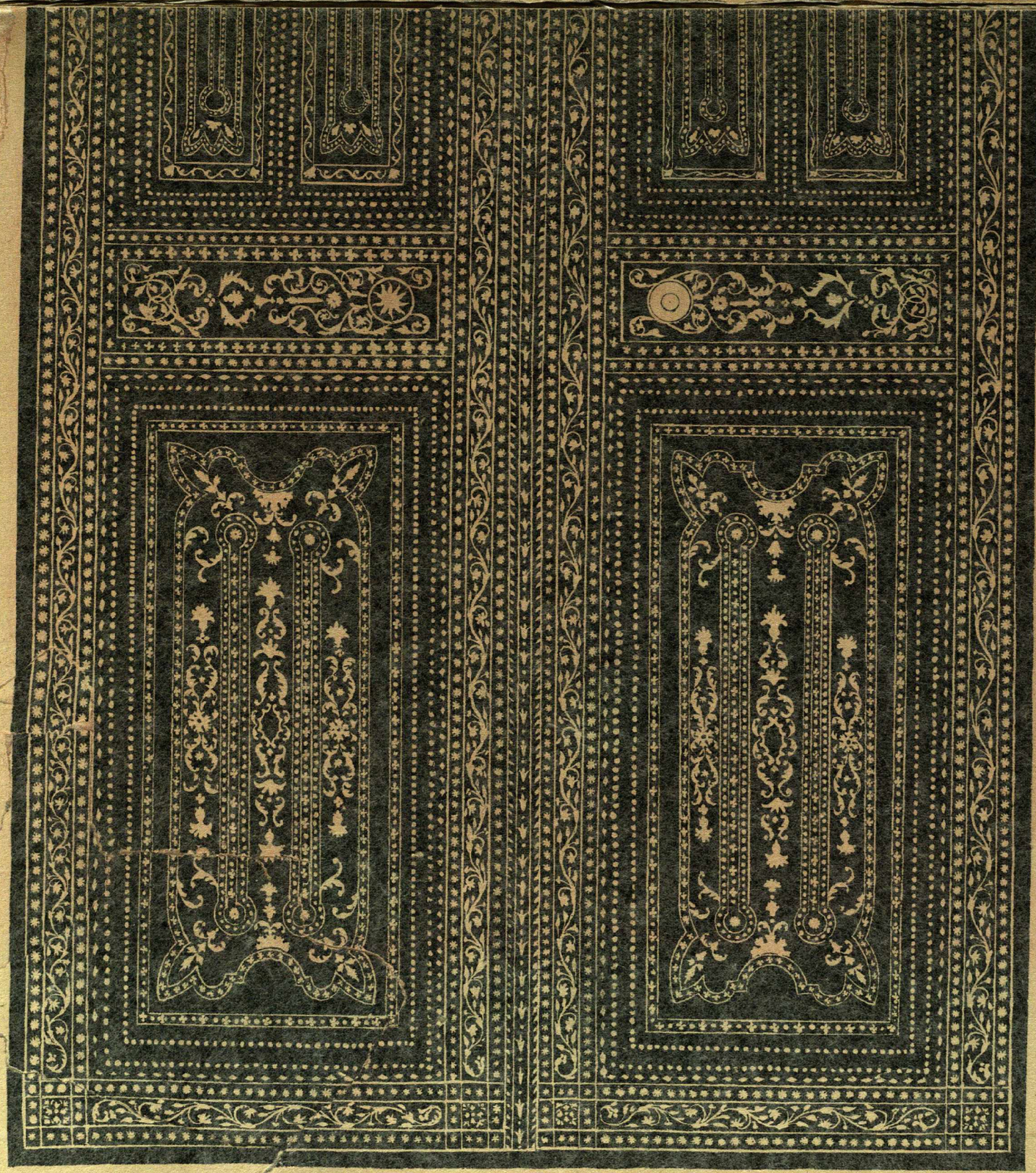


24.—Peasant Jewellery. Figs. 8, 9, and 10.

Madras Presidency.



A DOOR IN THE MAHARAJA'S PALACE AT BANGALORE.

This work was executed by Palace employés, under the direction of His Highness the Maharaja of Mysore.

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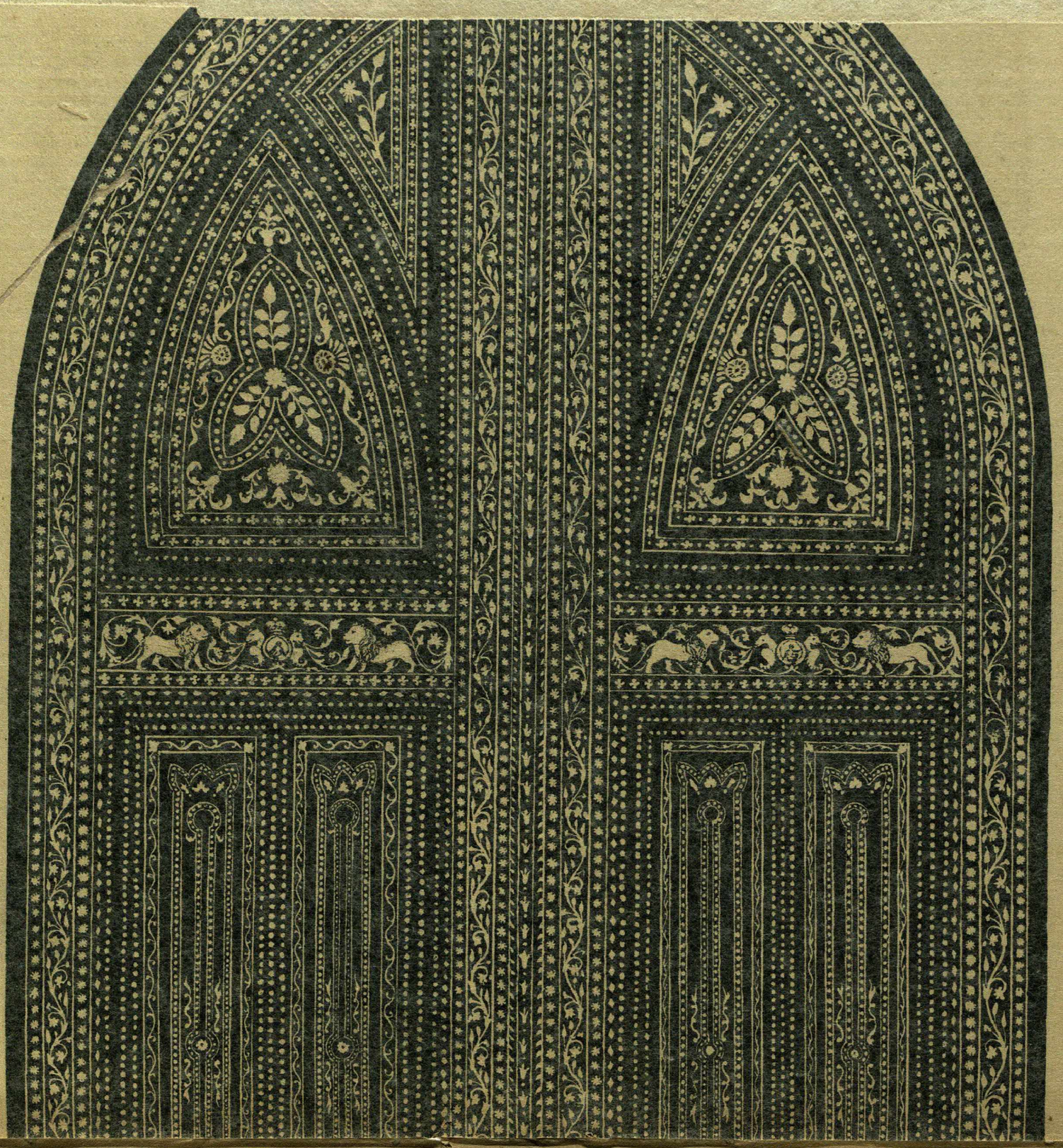

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A TEAPOY,

COPIED FROM THE DRAWINGS OF MESSRS. AHAMED ALI AND MAHOMED MAKDUM.

26.

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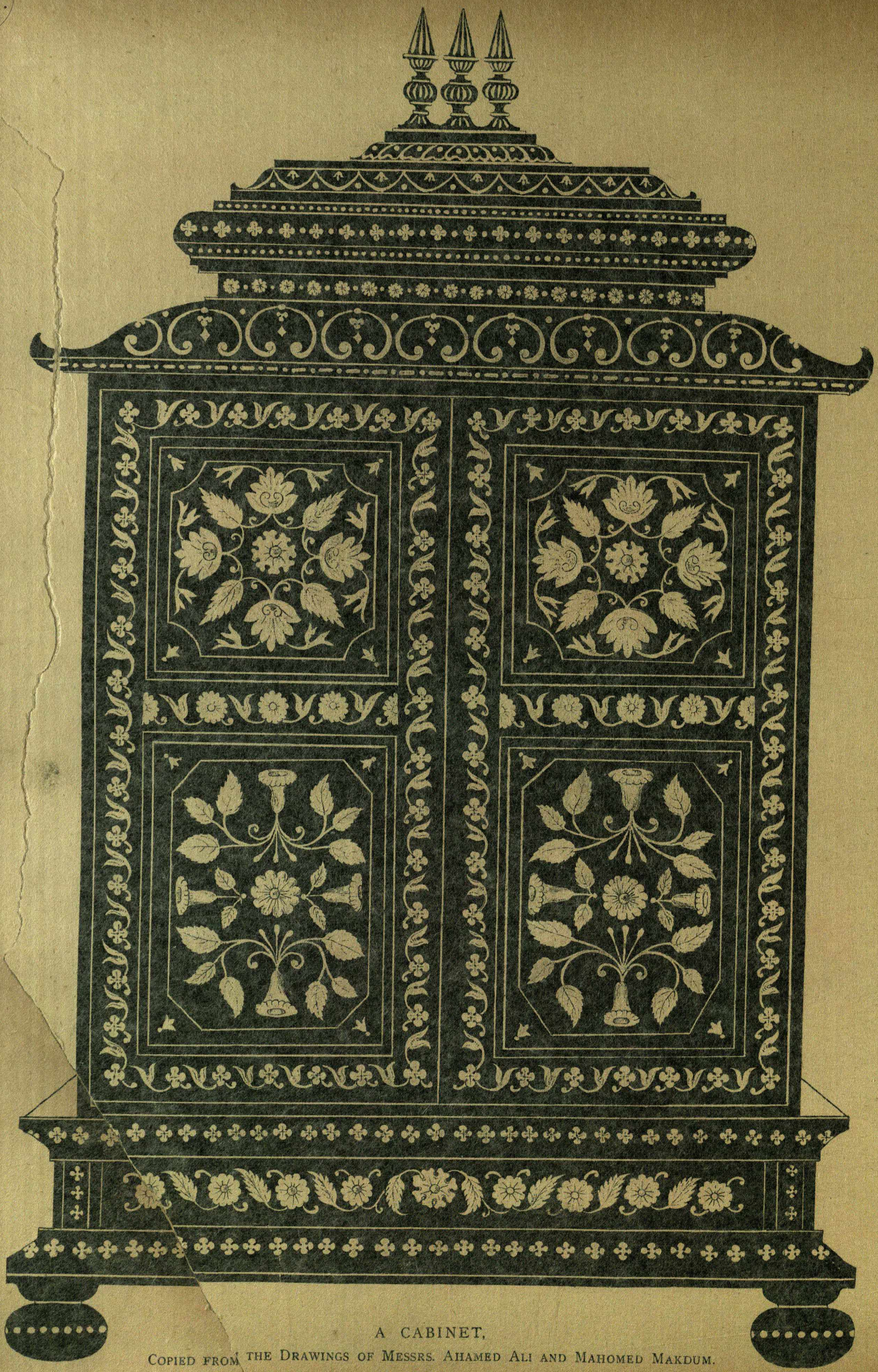
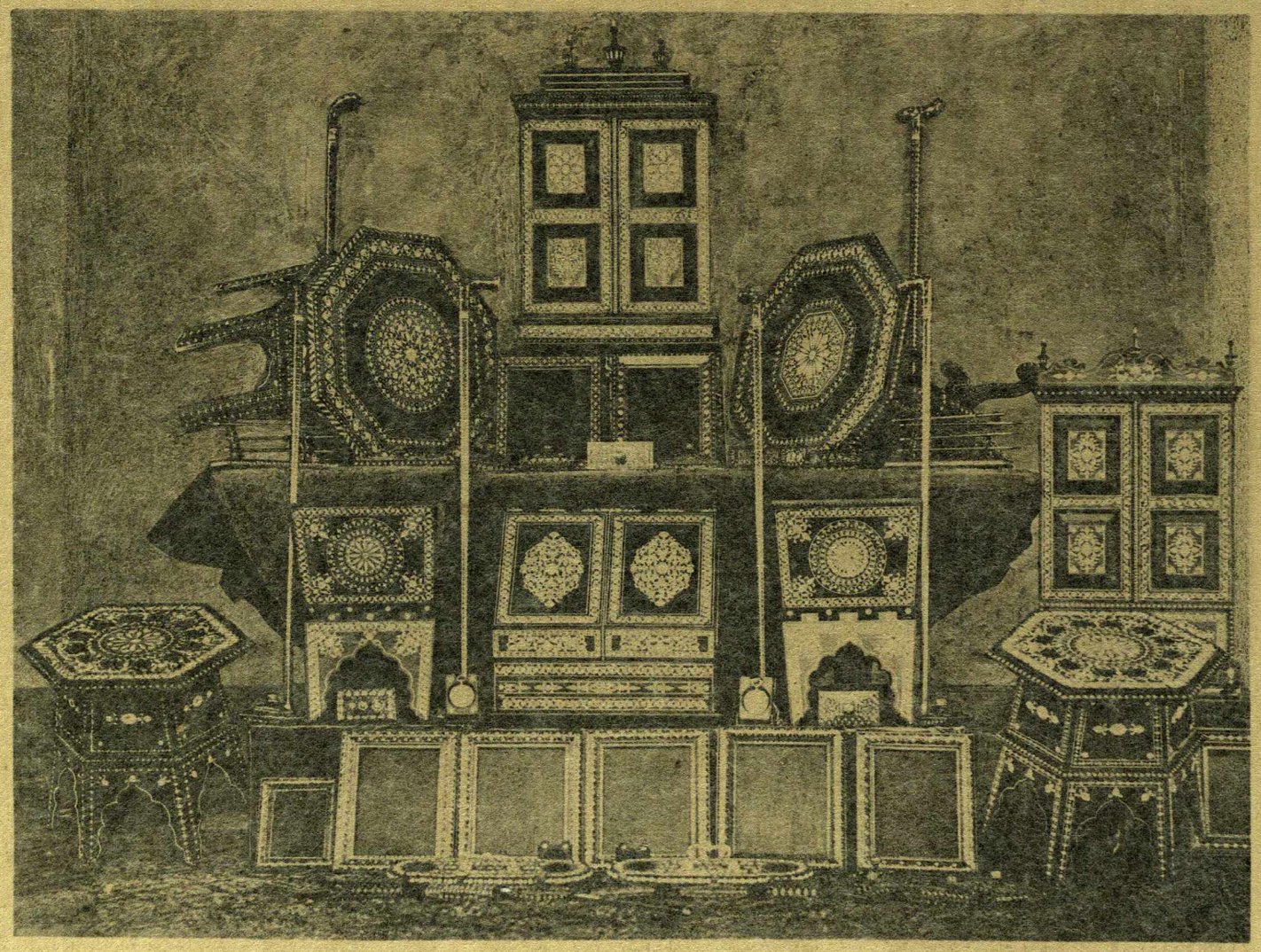


A CABINET,

COPIED FROM THE DRAWINGS OF MESSRS. AHAMED ALI AND MAHOMED MAKDUM.



28.—A Group of Ebony Articles inlaid with Ivory.

Mysore.

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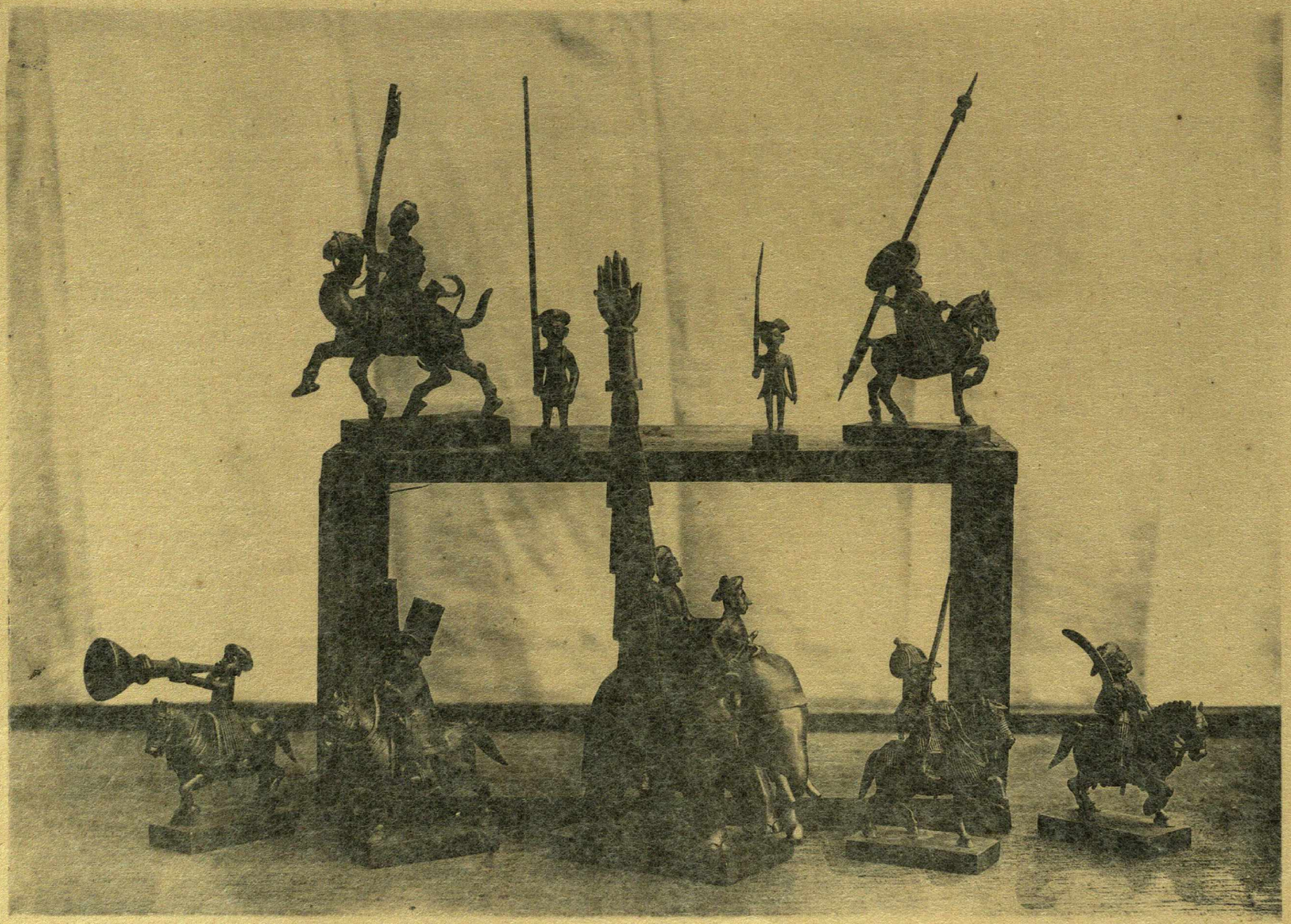

29.—Brass Military Figures made at Peddapooram.

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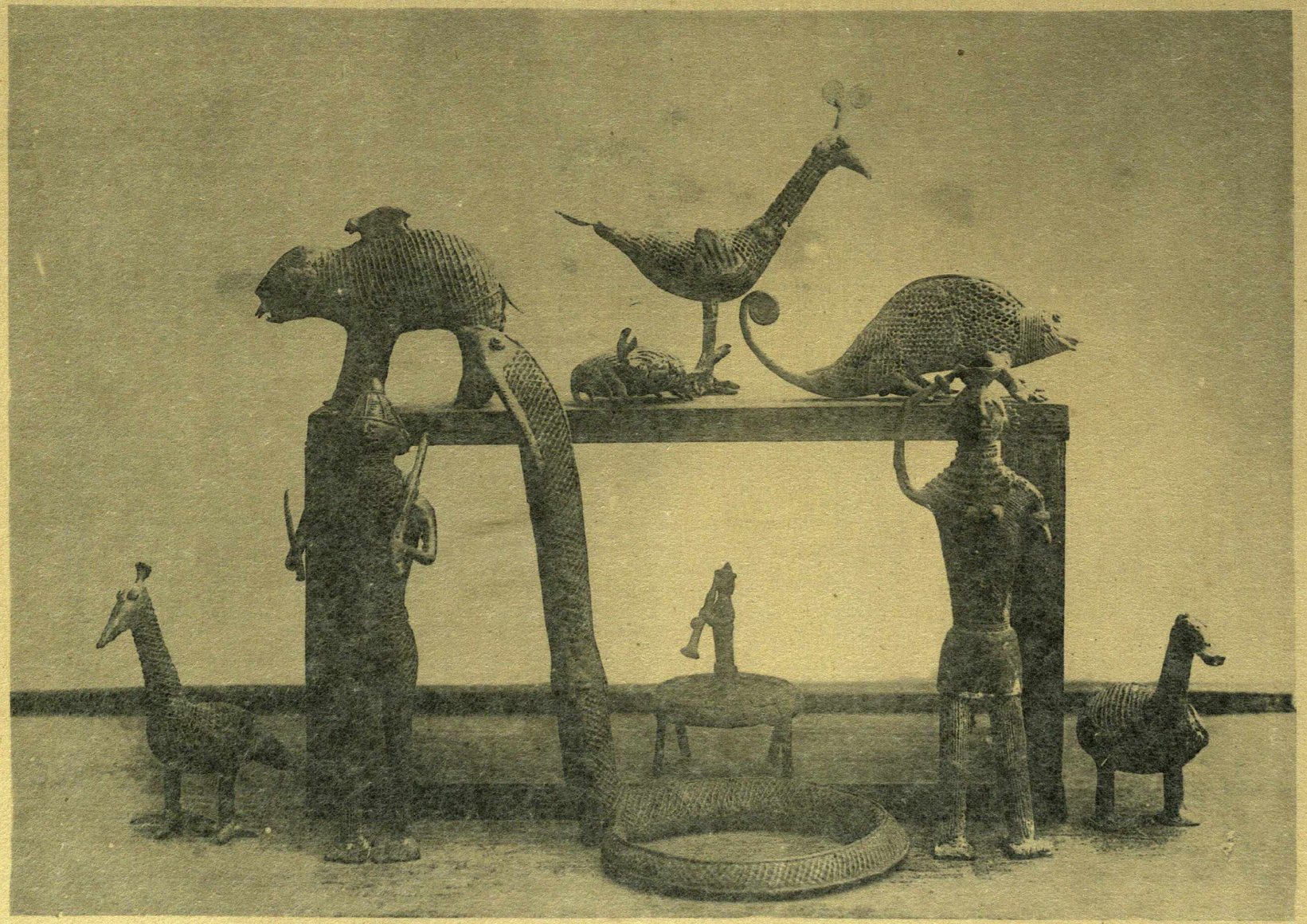

30.—Brass Toys. Ganjam District.

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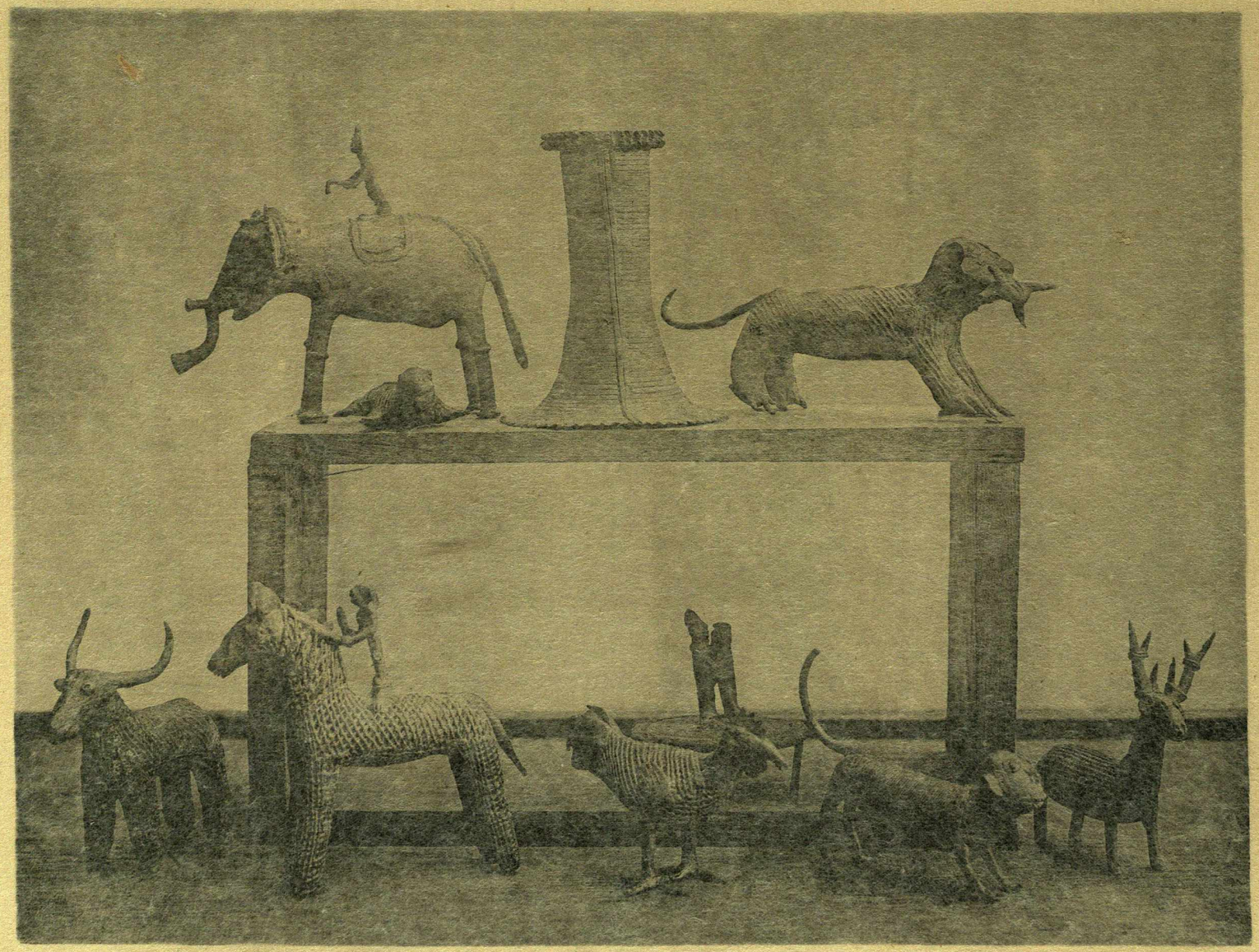

31.—Brass Toys. Ganjam District.

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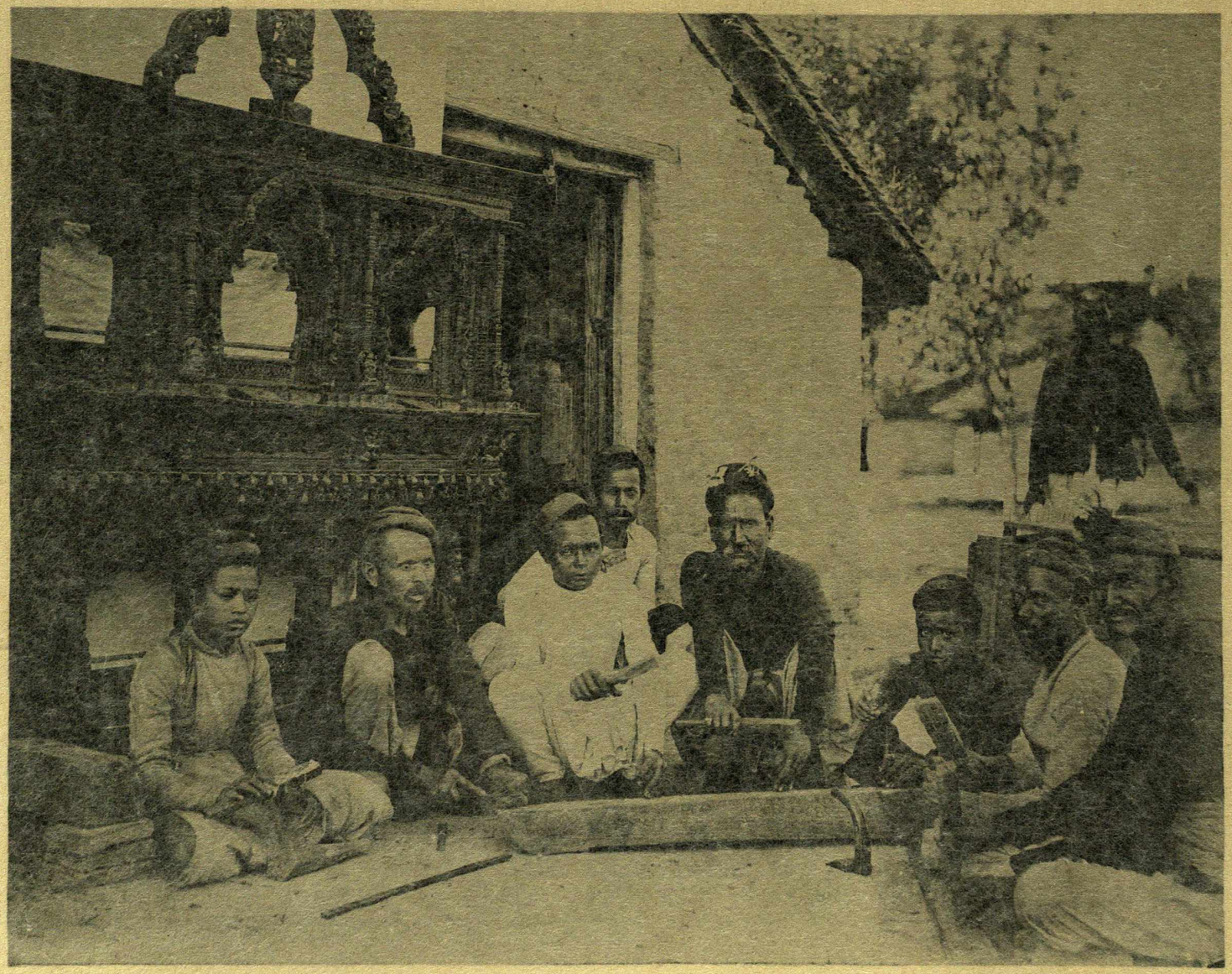
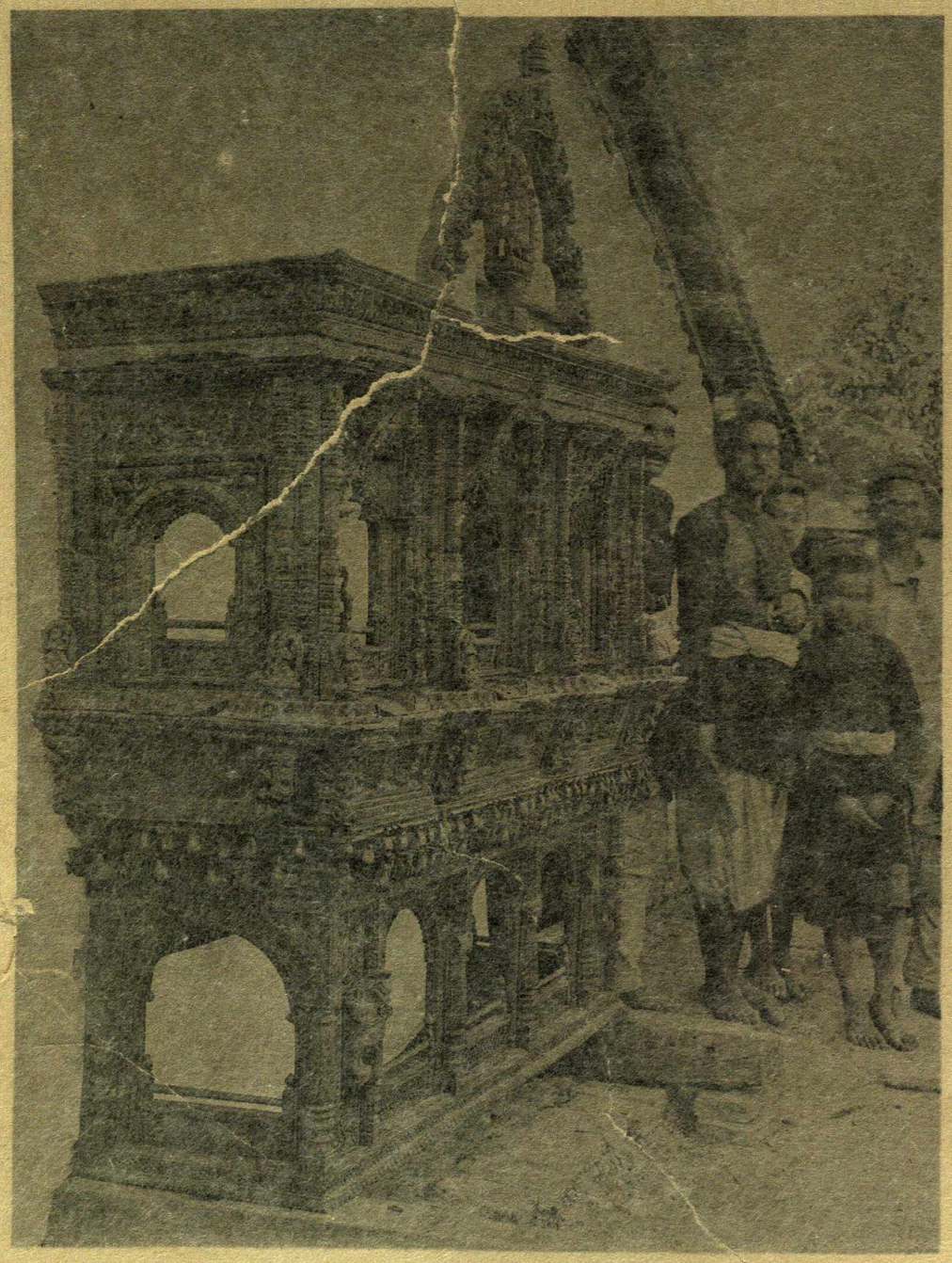
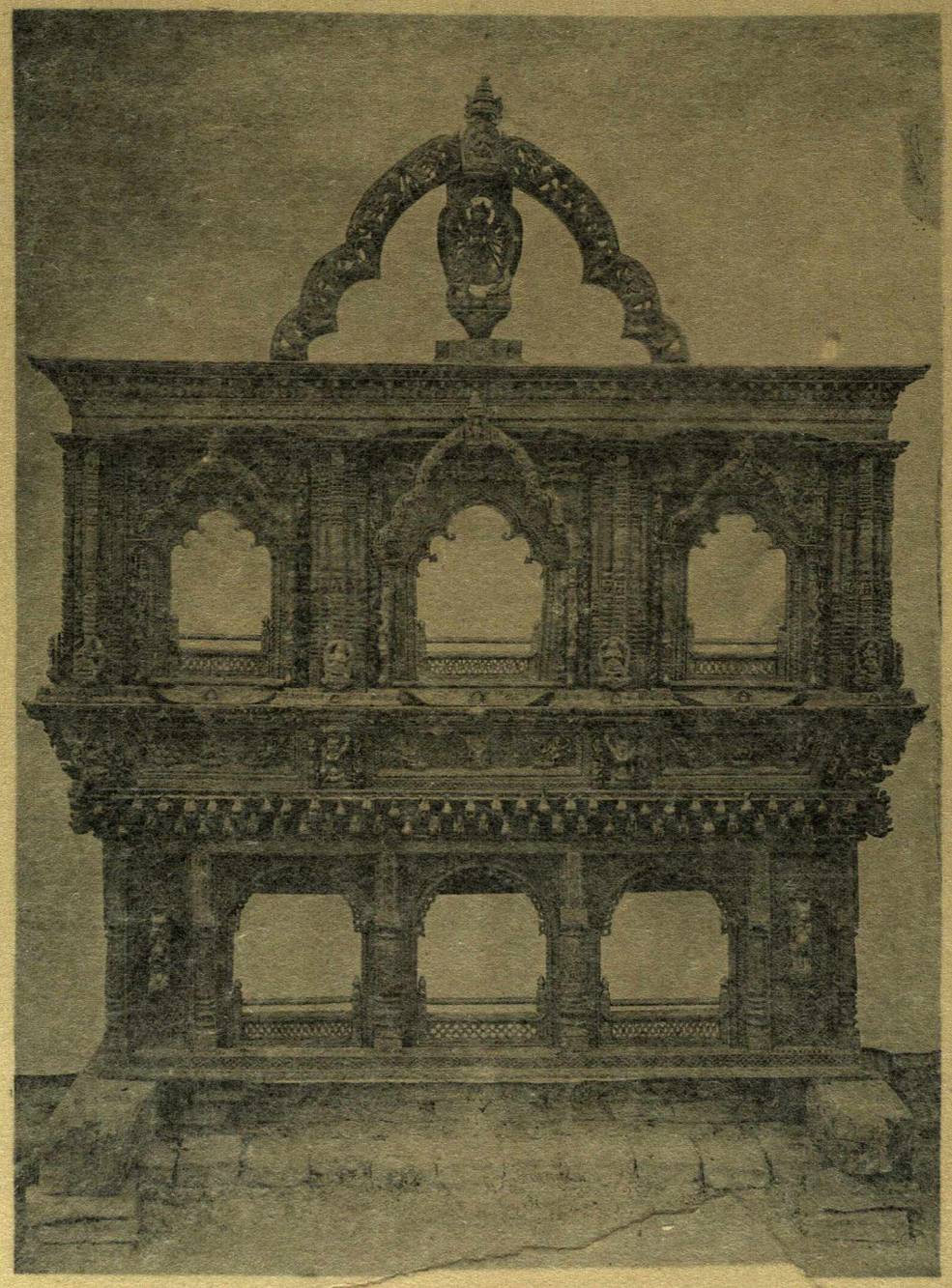


W. Griggs, Collotypes, Peckham, S. E.

32.—WOOD CARVING. Nepal.

Photographed by the Hon. L. M. St. Clair.





33.—WOOD CARVING. Nepal.

Photographed by the Hon. L. M. St. Clair.

GOVERNMENT OF INDIA MINISTRY OF CULTURE

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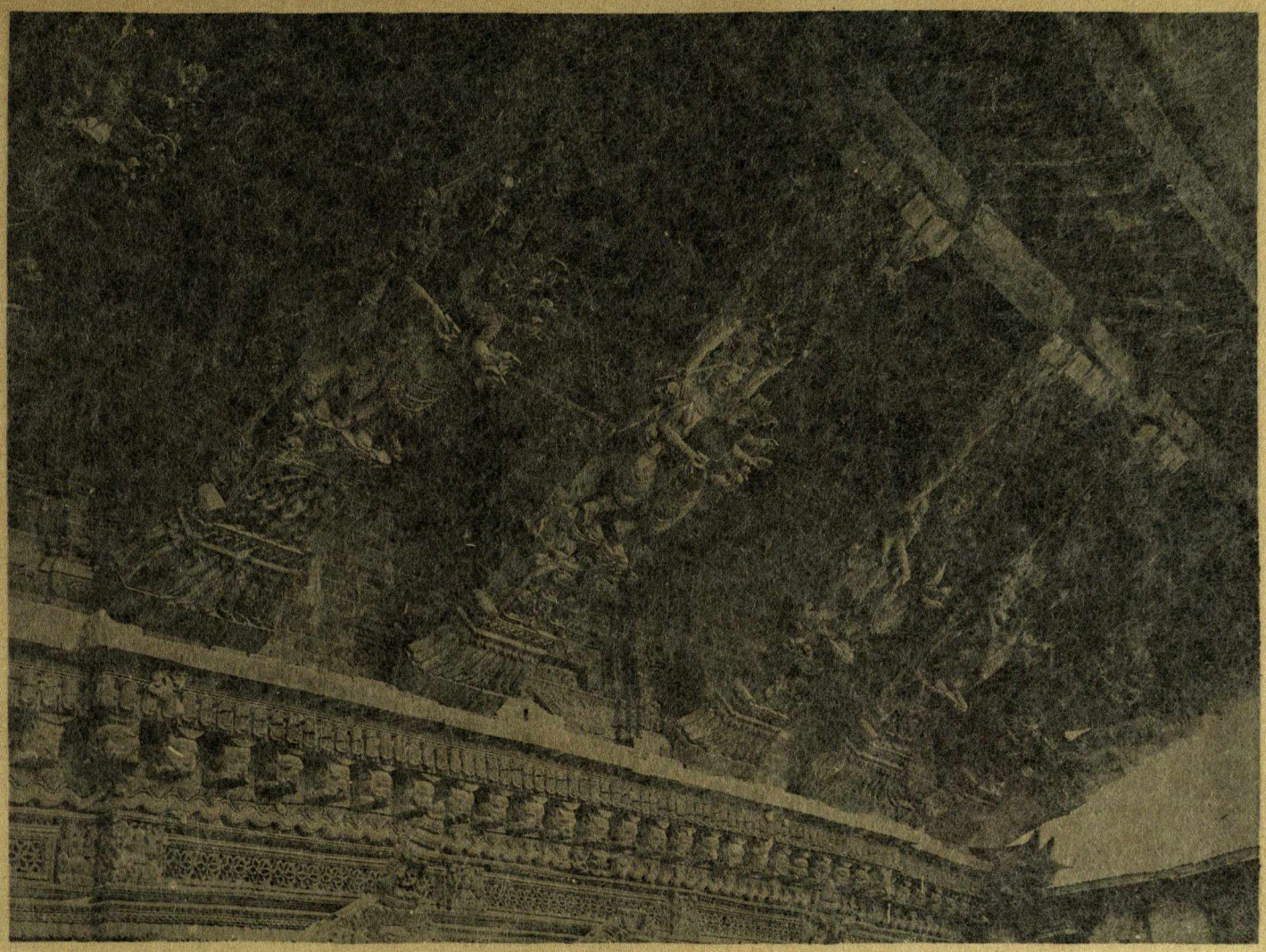

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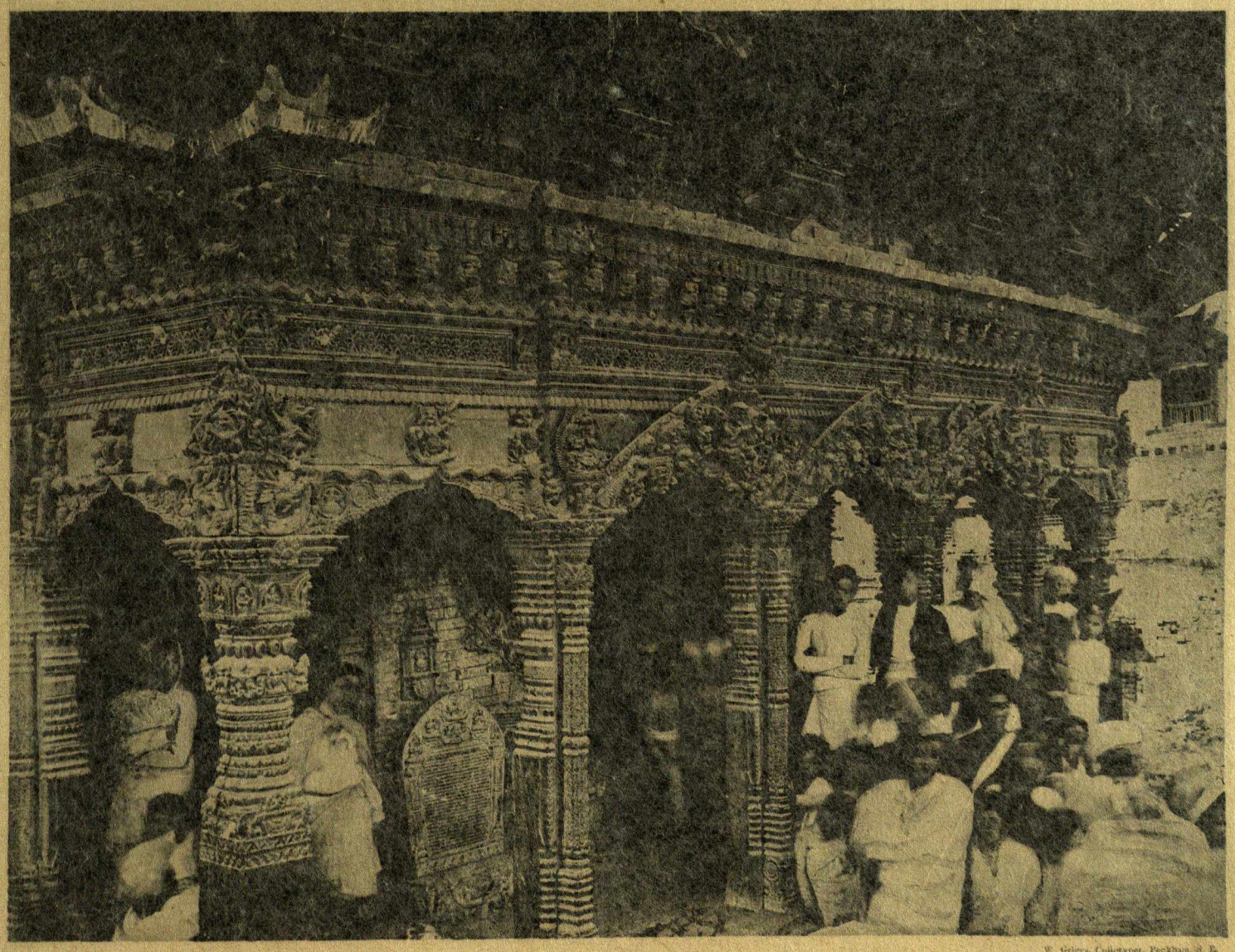

a

W. Griggs, Collotyper, Peckham, S. E.

34.—Wood Carving. Nepal

Photographed by the Hon. L. M. St. Clair.

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57 CSL

THE JOURNAL OF INDIAN ART

PRICE TWO SHILLINGS.

Vol. IV.

JULY, 1891]. [No. 35.

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BY SURGEON-MAJOR T. HOLBEIN HENDLEY, C.I.E.

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Brass Salver.

Specimens of Damascening in Gold on Steel.

Four Copper Salvers.

Silver Hookah.

Gold Hookah and Cloth.

Two Illustrations from the Razmnamah.

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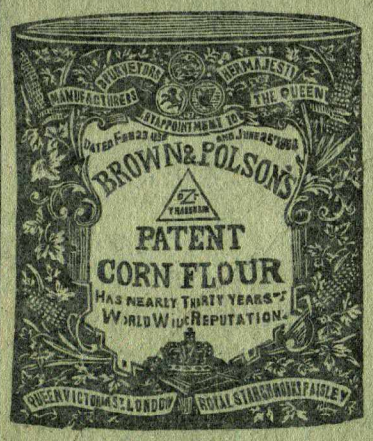

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The Journal of Indian Art.

METAL WORK.

SURGEON-MAJOR T. HOLBEIN HENDLEY, C.I.E.

By S

Sag... *of Indian Art* is not devoted to any special subject or district, it
Capricornus ...
Aquarius ...
Pisces ... Ph...

Although the current n... illustration and description will not prove uninteresting.
is hoped that the selections ... much success attendant upon the effort to adapt the

RECENT METAL WORK ... al public. It was felt that it was quite hope-
ornamental metal work of Jeyp... articles were produced. The two large
less to keep up an interest in ... ken. Some years ago the writer
salvers illustrated in No. 39 ... ion. It occurred to him that
was requested to order a ha... architectural drawings
Colonel Jacob of Jeypore, ... ts of arches in th...
together, had made the sug... ty for carryi...
marble tombs at Delhi, if ... were suit... deta
out the idea. The result w... e p...
prepared in brass for the Ind... piness,
during the visit of H.E. The ... ...
that, by the addition of folding ... ...
stands for books or papers. F... ...
it having been noticed that th... ...
which made it impossible to ... determines its birth-
of the question that specia... name by which the individual is afterwards known may, however, be changed if
Indian art work, it is hard ... change is usual.
occasional work of gen... ...
who would otherwi... ...
would die out. ... ...
thus giving ... ...

I wil... ...
can... ...
de... ...
ca... ...
p... ...
F... ...
elabora... ...

Objection has ... ...
but if a thing is beautiful ... ...
designs were done in wood and ... ...
which have been chosen from shown... ...
clearly distinguishable from the ground with... ...
Art Dr. Burgess remarks, in his paper on Colonel ... ...
patterns of tracery work *in rilievo* from Delhi have been ... ...
of the brass trays and small tables made in the School of Art there, and w... ...
sought after. This, by the way, indicates the advantage that may arise from the ... ...
endless art uses to which they may be applied." This extract is interesting in co... ...
which have been alluded to. With reference to the School of Art, it may be as well to ... ...
were not made in the first instance at the School. Also that that institution is in no ... ...
Jeypore Museum. There are designs to which no objection, such as has been mentione... ...
example, those in which figures have been introduced, chiefly in medallions round the edg...

A good example of these is a brass salver made by one of the best Jeypore artists (No. 40). It is of interest not only on account of the superior workmanship, but because it is a good example of the manner in which an illiterate Hindu artist produces a quasi-scientific design in metal or stone which may become the subject of learned speculation. In ordering the manufacture of this salver it was thought that it might be possible to discover the methods which the artist would adopt to produce a really good Hindu zodiac. It would have been easy to have given him drawings from well-known works, as, for example, Volume III. of the *Transactions of the Royal Asiatic Society* or Volume II. of the *Bengal Asiatic Society's Researches*, but, apart from the fact that in these books different zodiacs are described, we should not have ascertained why these differ, and with a wrong circumstances regarding the production of Indian art work which will appear in the sequel. The instructions then were as follows:—To prepare a design for a circular salver, of any convenient size, which the details could be minutely drawn, and the following objects delineated in repoussé work. Here in the centre Surya, the sun-god in his chariot ;* then round the inside of the tray, remote from the edge, a broad rim, in medallions, similar to those on which the signs of the zodiac ; and, on whole to be in proper order as regards each other, twenty-eight lunar mansions, the amount of plain surface so as to throw up the figures was to be a proportionate All these instructions have been conscientiously carried out, but the artist has been misled by his *pandits* or learned advisers. Any kind was to be shewn. *pandits*, and with their aid, although well employed, consulted several such signs and asterisms. Which personify the different informants, provided objects indicated by his own artistic sense a complete picture. His d to the re matters of detail which has he fou example, the essential part a da Capello, the *kala samp* comes necessary to add the ya Siddhanta be understood? place of Rohini which is figured uth latitude is greater than 2°. stars in correct position, but uite sufficiently accurate for Greek or Hindu temples. iently accurate for wall fact that the artist and with a wrong ithout doubt It At in in a it asterisms with Aswini. The in the zodiac, viz., the , that is, about March 20th. the myth. It is stated that all the spent all his time with Rohini. As he would r from phthisis, or consumption. When he got thin not grow satisfactorily. The gods then begged Daksha se could not be fruitless, but might, under certain conditions, be mitigated. with, so now the moon waxes and wanes, and Soma the god, who has the timid s beauty. Bentley adds that the Hindus received the tropical sphere from the West, d or third century of the Christian era, with the signs of the zodiac as still in use in particulars regarding the signs will be of interest :—

* In the Arya Siddhanta and the Siddhanta Siromani, the earth is the centre of the system; but in Jeypore, whose founder was the greatest astronomer of the solar line, it is more correct and courtly to follow the Arya Siddhanta, in which the Sun occupies the position of honour.

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Hindi Names.	Latin Names.	Corresponding Months.	Gain.	Loss.
Mesha ...	Aries ...	Chaitra ...	14	2
Vrisha ...	Taurus ...	Vaisakh ...	8	11
Mithuna ...	Gemini ...	Jyestha ...	11	8
Karkata ...	Cancer ...	Ashadha ...	5	8
Sinha ...	Leo ...	Shravana ...	8	2
Kanyā ...	Virgo ...	Bhadrapa ...	11	8
Jula ...	Libra ...	Ashvina ...	8	11
Vrischika ...	Scorpio ...	Kritika ...	14	2
Dhanus ...	Sagittarius ...	Margashirsh ...	2	11
Makara ...	Capricornus ...	Pausha ...	5	5
Kumbha ...	Aquarius ...	Magha ...	5	5
Mina ...	Pisces ...	Phalguna ...	2	11

Two tables of figures from the Hindu Calendar for 1888 have been added, which require some explanation. Astronomy and astrology in the East are now, as formerly they were in the West, inextricably woven together. The Calendar, which is in use in Northern India, and from which this information is derived, provides elaborate tables for the guidance of its purchasers in all worldly affairs. The particular figures shewn against each of the signs indicate the good or bad fortune, as regards income, of persons whose birth took place in any year under the particular sign. For example, a man born under Scorpio will gain 14 and lose 2, which is very unfavourable because the signs should be read in the reverse way, according to the proverb. "Kharid ke Bhag Bhagwan deta —God provides for expenditure." Although the table is primarily concerned with income, it influences happiness, domestic or otherwise for "How should a man be happy without a good income,"—a characteristic Indian expression.

From the above it appears that a study of the zodiac is of practical benefit to the Hindu—or, at all events, to the Brahman. The merchants do nothing without consulting the astrologer, who is, moreover, the Indian meteorologist, and the guide to the performance of all religious or domestic occurrences of any importance. Without him it is impossible to fix the *mohurat*, or auspicious moment for doing anything.

The knowledge of the asterism and the exact division of it under which a child is born determines its birth-name and the horoscope. The name by which the individual is afterwards known may, however, be changed if the parents wish, and such a change is usual.

The above subject has been gone into rather at length, in order to show that both Hindu *pandits* and artists might be expected to be at least as familiar and accurate in depicting a zodiac as anything else, and yet, contrary to common belief, accuracy is the last thing they think of.

Enough has been written to prove that Hindu legend and mythology will afford an endless number of subjects for ornamentation of salvers and vessels, and as a matter of fact the Jeypore Museum contains many examples of the kind, and the artists are quite capable of producing as many more. There is no originality in this. All that is wanted is a *pandit* to give the story and an artist to draw it. It has been stated that the *pandits* are not learned enough in the present day to give accurate information. In all probability there were never many men who could be relied upon to give a perfect description of the many phases which their religion takes, or to describe with uniform accuracy the symbols, clothing, or attitudes of the different deities, unless they were dealing with the best known objects of worship. There is no real uniformity in the sacred works themselves, or in the recognized characteristics of the deities in the different parts of India. The same myths are told in many ways, both in language and in the arts, but Hinduism can, and does after a fashion, absorb and explain them all, however divergent. One of the most admired vases which has been recently made at Jeypore is simply a *handi*, or common water-pot with handles. The form is an accurate reproduction of such a vessel in a work three hundred years old. On the top of the cover the artist has placed a number of figures which represent Krishna and Radha surrounded by the milkmaids of Govardhan; in other words, the personified sun and moon with the celestial sphere or the Ras Mandala. In the first row on the globe of the vessel, the great gods are seen floating in their celestial cars or *vimanas*. In a central band are depicted, in a series of medallions with graceful frames, the ten *avataras* or incarnations of Vishnu. In a lower row are the nine planets, with Sarasvati, the goddess of speech and learning. The figures are all in repoussé, but the general effect is improved by careful chasing and engraving of the accessories, and the whole vase is so fashioned as to represent the beautiful lotus flower, a favourite Hindu device.

We have other vessels covered with hunting scenes, shields with bosses shaped like the heads of animals, and boxes depending for their beauty on their forms alone. These are usually made of brass, but copper is sometimes employed to provide a contrast of colour. The following extract from the writer's work on the Jeypore

Exhibition will be of interest in this connection :—"The brass-founders and copper-beaters live in a quarter of the town of Jeypore, apart from the dealers, who occupy a long range of shops in the great bazaar, where on the great night of the Diwali, the festival of the goddess of Fortune, they display all their treasures amidst the blaze of many lamps, to the astonishment and delight of all good Hindu housekeepers, who estimate the wealth of a family by the number, weight, and variety of its brazen cooking-pots. Brass domestic utensils undergo at the hands of the Hindu housewife a daily scouring with sand and water, a sufficient explanation of the fact that any artistic merit they may possess is due to form and not to delicate surface ornament, which would soon be obliterated by such rough cleansing processes. For the same reason the vessels are wide-mouthed, and do not have those drawn-out narrow and graceful necks which the Mahomedan has adapted from Persian sources. Many Hindu vessels follow the shapes of natural objects, such as gourds and fruit. The work of every Province has its peculiarities and can be distinguished almost at a glance. The collection of old brass in the Jeypore Museum is, perhaps, the most perfect in India. It contains a large number of specimens, such as, in all probability, will ere long be unobtainable, as the native manufacturer is being much influenced by the patterns imported from Europe. As soon as vessels are worn out the owner makes them over, in exchange for new ones, to the dealer, who consigns them to the melting-pot. Most ornament is lavished upon the enrichment of vessels (*jambu*) intended to contain Ganges water. These have narrow necks fashioned like an opening lotus, a pedestal, and a broad and capacious body which is covered with bands of figures, and, as a rule, bears an inscription in honour of the particular deity of the owner; as, for example, Jai Ram, or Victory to Rama. The river Ganges, filled with flowers, fish, and reptiles, is most frequently drawn on the lowest band. It is represented as flowing from the matted locks of Siva, who sits in an upper band amongst the deities or symbols connected with his own form of worship, or beside the incarnations of Vishnu.

A good deal of engraved brass, originating in the example set by the School of Art, which derived it from Benares, has of late been sold at Jeypore. The subjects are chiefly mythological. The work passes through four stages :—1, It is moulded or cast by the brazier; 2, It is polished by the turner; 3, An artist covers the surface with a solution of chalk, and when this is dry, sketches the design upon it with a hard pencil; 4. It is made over to the engraver, who finishes it.

Pretty little soap and betel-leaf boxes are made at the School and in the city, which are enriched with pierced and chased floral designs, and also panels covered with engraved figures. There are some beautiful specimens of old betel-boxes and dishes and lamp-covers in this style in the Jeypore Museum. The *chefs d'œuvres* of the brazier are the lamps for temples and shops, some of which are made on a very large scale. The best lamps, which come from Ujain, in Central India, are in the form of female figures supporting the bowls for the oil and wicks."

The above was written nearly eight years ago. It will be seen that there has been a great increase of the amount of repoussé work, but the engraved and chased brass is still in much demand.

In No. 41 a number of vessels of very different kinds have been brought together. One of these, a covered vase, is shown on a larger scale in No. 42 (*a*). The two smallest vessels with slender spouts, which are closed by means of a stopper attached to fine chains, are used by Rajputs for drinking strong liquor drop by drop. The tongue can be kept constantly moist by using this *chuski*, and a maximum of enjoyment, and probably of danger, can be obtained with a minimum of liquor. The specimens which are placed next to the *chuskis*, on each side of the group, are copies of Russian incense-burners. As the native artist always thinks he can improve upon a design, he has perched a small Indian parrot on the top of the smaller censer. The larger one was copied from the South Kensington Museum Portfolio of Art merely to show that the Jeypore workmen were capable of dealing with the more technical difficulties of manufacture of elaborate metal work. The vase with cover, of which an enlarged illustration is given in No. 42 (*a*), and the box below it, are both copied from originals which came from Teheran, and in a country in which the art has been practically for several centuries past derived from Persian sources there is no impropriety in making such articles in a Jeypore Art School. One great mistake has been made in the former in placing a small image of the Hindu god Krishna on the top of the cover. In both examples the details are beautifully chased, pierced or engraved. The water-pot at the top of the group is a fair example of the archaic, classical, pure Hindu brass ware of Bengal. Below it is a Hindu temple lamp. The bowl for the wick is held by a *sakhi*, or female attendant. The small fluted vase below is of Jain origin, but here again the parrots are foreign elements. Above it is an incongruous, fantastic water-pot, the idea of which was taken from a grotesque vessel which is represented as part of the property of a demon king in one of the illustrations of the *Razmnamah* of the Emperor Akbar. It is a bad adaptation under European inspiration.

The Jeypore Museum collection of old brass, to which reference has been made, is now very complete, and as great facilities are given to artists for copying and examining the specimens, they have a very valuable means of improving their taste. The work in repoussé is made by placing the metal sheet on a basis of pitch, and then hammering out the design with very simple tools. The polishing is done by men of a special trade.

METAL VASE FROM TIRUPATI IN MADRAS, SOUTH INDIA.—The readers of the Journal are familiar with the Tanjore vessels, which owe their beauty to the incrustation of one metal, usually silver, on one or two others,

generally copper or brass. The vase shown in No. 42 (*b*) is a fine example of old work from Southern India, either from Tirupati or Tanjore.

DAMASCENING ON METAL FROM THE PUNJAB.—Mr. Kipling has already referred to this subject in his notes on the Industries of the Punjab, and it has been dealt with in other parts of the Journal, as it is a widespread art which is carried on in Northern India in all the provinces inhabited by warlike races. It appears to have been primarily employed for the ornamentation of weapons, and chiefly for the enrichment of the handles of swords, daggers, spears, and even shields and armour. Latterly it has been applied, under the influence of European and Anglo-Indian demand, for the embellishment of cheap jewellery, boxes, and table ornaments. There are several forms of damascening in metal, as the following account, abridged from the *Memorials of the Jeypore Exhibition*, will show:—"True incrustation in which channels are cut into the steel ground, and filled up with gold or silver wire, which is made to adhere by heating and hammering. This is true damascening, or *tah-i-nishan*, from two Persian words signifying respectively a plait or fold and a mark or scar. Most of the older examples are done in this way, because men formerly wanted weapons that would last a lifetime; but the present generation soon becomes weary of even the best work, and requires endless variety and change, hence the demand, both in Persia and in India, as in Europe, for cheap and showy articles. The workmen attain these ends in two ways,—one in which the wire is hammered on to surfaces which have been slightly scratched to receive it; the other by mere gilding with gold or silver leaf. To both methods the term *koft* is applied, and the workman is known as a *koftgar* or gilder, and the trade as *koftgari*. All forms of damascening require burnishing and polishing. Most of the specimens purchased by Europeans come from Sialkot and Gujrat in the Punjab, and are the productions of men whose ancestors were employed in the old Sikh court and armies in the manufacture of arms and weapons. At most Rajput capitals, particularly at Sirohi, there are still men who damascene in the good old way, using plenty of gold and bold designs. Gold and silver wire and leaf are used either alone or together; in the latter case being known as *Ganga-Jamni*, from the confluence at Allahabad of the dark waters of the Jumna with the muddy stream of the Ganges, which union they are supposed to symbolize. Some very good work is now done in the Jeypore School of Art."

It will be seen from the illustrations that there is a tendency to excessive minuteness of ornament. All the old and good pieces have a due proportion of ground, so that the design is greatly set off by the beauty of the blue steel on which it is damascened. The salver (No. 43 (*b*) fig. 3) is a good example. The box in the centre (fig. 3) represents a domed kiosk or *chatri*, such as is often built in North India as a cenotaph in honour of departed heroes. The small and elegant vase (No. 44, fig. 1) might be used for liquor, or as a *surma dani* or antimony holder.

LUCKNOW METAL WORK.—No. 43 (*a*) is an example of the embossed brass ware of Lucknow. The figures are very quaint. In the inner row demons springing from the mouths of fish support the royal crown of the King of Oudh. The fish was the special symbol of that house; it formed part of the Moghul distinction of the *Mahe Muratib*. In the outer row there are sixteen medallions, in which are represented twice over in the same order—a man, a horse, an elephant, a camel, an ass, a lion, a deer, and a tiger.

KASHMIR METAL WORK.—Four exceptionally good examples of Kashmir salvers of enamelled and lacquered copper are illustrated in No. 45. This ware has been repeatedly described. The Srinagar (the capital of the Happy Valley) artists produce several kinds of work in base metal, as, for example, in plain copper which can be electro-plated, in copper which is tinned so as to resemble old silver, and in copper which is enamelled and lacquered with various colours. The ornament is very characteristic, but too elaborate. A great many articles have been recently manufactured with perforated designs, such as are shown in figs. 2, 3, 4 of the plate under notice.

The Jeypore metal-workers are sometimes called upon to produce articles on a truly colossal scale, even in the precious metals. They have quite recently made a huge throne and canopy in silver, with parcel gilt ornament; and several years ago the whole of the trappings for an elephant, as well as a silver howdah and appurtenances, were manufactured in Jeypore for H.E. the Viceroy and Governor-General of India, who presented them, with a magnificent animal, to H.M. the Shah of Persia. It will be interesting to relate why these articles were made in Jeypore. The Government official to whom the execution of the commission was entrusted, having admired the trappings and furniture of one of the Maharaja's state elephants, enquired from the Resident at Jeypore whether a howdah and its fittings could be made such as would be suitable for presentation to the Persian sovereign. As Jeypore is a Hindu Principality, the Resident was inclined to reply that it would be wise to try in another quarter, but before finally deciding, the matter was referred to the writer of this article, who, being strongly of the opinion that, almost without exception, the art of Jeypore had been derived from Delhi, recommended that an effort should be made to carry out the order. As a matter of fact, the only changes that were necessary in reproducing the Maharaja's own howdah were to substitute for the symbols of the sun and moon the Persian crest of the sun rising over the back of a lion. The work was carried out to the perfect satisfaction of all concerned, and so pleased was the Government official that he requested that the gold embroidered trappings, and all the ropes, ladders, and even the boxes to contain them, should also be made at Jeypore.

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The following examples will also prove that if the Jeypore artizan has somewhat lost his powers of origination, he has, at all events, not deteriorated in the slightest in his ability and skill in executing the most complicated technical difficulties in working in metal. The Marquis of Dufferin and Ava admired an electrotype reproduction of the famous Bactrian salver, which is now in the Indian Museum, and desired to have a copy of it. The artist to whom the work was entrusted at last produced a perfect facsimile, although he spoiled eleven plaques before he succeeded.

When the Ajmere Municipality desired to present an address to Her Majesty the Queen-Empress, on the occasion of her Jubilee, and to offer it in an appropriate casket, it was suggested that a shield should be selected on the following grounds. In a letter to Colonel Trevor, at that time Commissioner of Ajmere, and now Agent to the Governor-General in Rajputana, Surgeon-Major Hendley wrote as follows :—

"Colonel Tod, in his classic work on Rajasthan or Rajputana, writes that the shield is deemed the only fit salver on which to present gifts, and, accordingly, at a Rajput Court, shawls, scarves, jewels, &c., are always spread before a guest on bucklers. The practice is falling into desuetude, but is an old one, and probably arose from necessity, as in times, not after all so very remote, the Rajput lived in the field, and had literally only his shield on which to make an offering to his guest or superior. Moreover, the presentation of a gift on such a salver has a special significance, because the Rajput swears by his sword and shield—'*Dhal talwar ka an.*' He thus not only presents his gift, but symbolically places his services at the disposal of the person he desires to honour and propitiate. The offering of a Jubilee address to Her Majesty the Queen-Empress of India, by the British District of Ajmere-Merwarra, the centre of Imperial authority in Rajputana—the home of the Rajputs—is therefore peculiarly appropriate."

The shield itself was manufactured at Shahpura in Ajmere; the ornaments were made under his supervision by Kishna Usta and several other artists in the employ of H.H. the Maharaja of Jeypore. The gold bosses were copied, with but slight alteration, from those on a shield kindly lent by the owner, Thakur Govind Singh of Chomu, Bahadur, the premier noble of Jeypore. They are of the design known as *kekra*, or the crab. The crab was the symbol borne on the banner of Pradyumna, son of Krishna by Rukmini, and an incarnation of the God of Love, or Kamadeva. The bosses viewed from a distance are handsome, but are worthy of close examination; they are appropriately engraved with figures of such animals as the tiger and the deer, which the Rajput loves to hunt, because the owner of a shield, like the possessor of a minutely ornamented Japanese sword, should find the more delight in it the more he examines it. The rim guard has been enriched in a similar manner. The delicacy and finish of this work are remarkable.

Still more recently a large oval shield, nearly five feet in height, was made in Jeypore, and attracted much attention and admiration at the Simla Exhibition. A brief description of it is given in the footnote.* The artist

* THE RAMAYANA SHIELD.—The general idea was taken by Surgeon-Major T. H. Hendley, Honorary Secretary, Jeypore Museum, from the Milton and Bunyan shields of Morel-Ladeuil of Paris, which were designed for Messrs. Elkington & Co., of London, whose reproductions of them are well known. The story of the Rámáyana, one of the great epic poems of India, is told in a series of plaques, which, unless otherwise stated, are faithful reproductions, in relief, in silver-plated brass, of paintings by the most celebrated artists of the great emperor Akbar's time. With the exception of the bronzing and lacquering of certain parts by Chanda, the whole work has been carried out by Ganga Baksh, Khati, of Jeypore.

1. At the bottom of the shield, Valmiki, the author of the Ramayana, is represented as telling the great story.

2. The narrative opens on the first plaque on the left with the departure of Rama, his wife Sita, and his brother Lakshmana into the forest after their expulsion from Ayodhya, the capital of the modern Oudh.

Combination of two paintings.

3. During the temporary absence of the brothers, Sita was abducted by Marichi, the agent of Ravana, demon lord of Lanka or Ceylon. Rama and Lakshmana on their return discovered their loss, and worshipped at a neighbouring shrine before they set out in search of Sita.

Original artists—Jagan and Madho. Plaque II. on the left.

4. Jatayu, the vulture king, attempted to set Sita free while on the way to Lanka.

Original artists—Madho and Jagan. Plaque I. on the right.

5. Sita on arrival at Lanka was confined in the Ashoka garden, where Hanuman, the deified monkey, Rama's ally, discovered her; he was caught and brought before Ravana, who condemmed him to have his tail burnt. This was done by covering it with all the cloths and oil in Lanka, so many being required because Hanuman enlarged his tail to huge proportions. He would have been killed had he not been a *spy* or ambassador.

Original artists—Basawan and Babu. Plaque III. right side.

6. Hanuman set fire to an eighth part of Lanka with his blazing tail, and the demon inhabitants attempted to escape.

Original artists—Basawan and Miski. Plaque III. left side.

7. Hanuman rejoined Rama, who, with an army of monkeys and bears, crossed to Lanka over a bridge which was made for the purpose of huge stones thrown into the sea (Adam's Bridge).

Original artists—Lal and Sarjan. Plaque III. right side.

8. The armies of Rama at the first contact with the enemy suffered defeat, and hosts of monkeys and bears fell apparently quite dead on the field of battle.

Combination of two paintings—Plaque IV. left side.

9. Hanuman was despatched to the Himalaya Mountains to procure a healing shrub, but by the wiles of a magician, an ally of Ravana, was unable to find it. In despair he brought away a portion of the mountain, and as he passed over Ayodhya was wounded by Bharata, the brother of Rama, who took him for an enemy.

Original artist—Jagjiwan. Plaque IV. right side.

10. The restored armies headed by Rama now met Ravana and his host. They killed the king of Lanka, and won a great victory, which was followed by the release of Sita.

Original artists—Mukund and Banwari. Central plaque.

11. Rama and his wife and allies returned in triumph to Ayodhya, where he was enthroned as king with great state.

Original artist—Mahesha. Plaque above the centre.

12. As doubts were cast on the fair fame of Sita, she underwent the ordeal by fire and proved her purity.

Original artists—Mukund and Banwari. Plaque below the centre.

13. At the apex of the shield the Sun, the great ancestor of Rama, is represented.

14 to 19. The principal heroes of the story are separately shown in small plaques at the sides; namely, on the left from the top Rama, Hanuman, and Bharata, brother of Rama; on the right Lakshmana, Jatayu, and Shatrughna.

The field of the shield is enriched with flowers, which are emblematical of the worship of Vishnu and of Rama, who is said to be an Avatara, or incarnation of the former. Round the margin of the shield run Sanskrit shlokas or verses in which the main story of the Ramayana is told.

Translation of the Sanskrit verses.

Rama's exile to the forest as a penance; Abduction of Sita by the death of a golden stag; Death of Jatayu; Conversation with Sugriva; Capture of Bali; Construction of the floating bridge; Burning of Lanka; and finally the slaughter of Ravana and Kumbhakarna. This is the whole Ramayana.

Their past actions bring awful results to souls in this world; the heads which bowed in glory over Shiva's crown, are now, alas! rolled to and fro beneath the claws of vultures.

was at work upon it for nearly two years, and the total cost amounted to about ₨ 800. He is now engaged upon two similar shields, on one of which will be pourtrayed the story of the Mahabharata, on the other that of a horse sacrifice, or *Aswa Medha*. It is proposed to give him subjects for six other shields, which when completed will form a history in metal of the glories of the Rajput race, and will serve to fill up all the niches in the great hall of the Jeypore Museum. Bernier saw a somewhat similar but painted shield, on which were depicted the battles of Akbar.

Two illustrations of what may be termed sumptuous metal work have been included in this number. They are reproductions from the third volume of the writer's *Memorials of the Jeypore Exhibition* of 1883. The following descriptions are taken from that work :—

PLATE CXI. (P. 46 of this number). A *hookah* and its appurtenances of silver. The pipe is covered with silver scales, and ends in a mouthpiece of solid silver. Round the bowl and fire receptacle are medallions with charming figures of female musicians and attendants in high relief. The stand is supported by six female figures. (Owner, H.H. the Maharaja of Jeypore).

PLATE CXIV. (No. 47 of this number). Gold *hookah* and cloth. The *chillam*, or fire bowl, is enamelled; the cover, or *chillamposh*, is set with diamonds at the top and is perforated below. The tongs and other implements are attached to it by three double chains, set with rubies, emeralds, and diamonds; and the base, or *hookah* proper, is splendidly adorned with panels in enamel and precious stones. The *necha*, or long pipe, is enriched with beads and seed pearls, whilst the *monal*, or mouthpiece, is covered with gems backed by enamel. The pipe cover, or *dastagi*, and the *girda*, or cloth, are of embroidered velvet. Made at Delhi. (Owner, H.H. the Maharaja of Rewah). Value, ₨ 24,609 - 5 as.

The figures which adorn the panels of both the bowl and fire receptacle of the first of these *hookahs* are very spirited and interesting studies of native life. The other gold jewelled and enamelled *hookah* was much admired at Jeypore, and the artist was certainly most happy in the manner in which he enhanced the beauty of his gems by setting them in panels of the purest and richest enamel. The tiger feet show that this magnificent piece of plate was made for the late chief of the Baghelas, or tiger's whelps, the Rajput Lord of Rewah, who was notorious for his love of everything connected with tobacco, and the appliances for smoking it.

Full descriptions of many beautiful specimens of *hookahs* and sumptuous plate of all kinds will be found in the work above quoted.

ILLUMINATED MANUSCRIPTS.—Several references have been made in the Journal to the famous copy of the Razmnamah, which is now at Jeypore. The present seems a favourable opportunity of bringing the work again to the notice of the public. The whole of the illustrations could be reproduced if a sufficient number of subscribers could be found, and that not at a very high rate. These pictures, about 180 in number, afford a remarkable insight into the manners, customs, dress, arms, &c., of the subjects of the great Moghul emperor, as there cannot be the slightest doubt that his artists simply represented their ancient warriors and other personages as if they had been living around them. With the exception of about twelve, the whole of the illustrations have already been published in platinotype, with a full description, forming Volume IV. of the *Memorials of the Jeypore Exhibition*, but lose much in interest by not being coloured.

Some account of the book, which is the greatest treasure of the Jeypore Family, was given in No. 21 of the Journal. The following notes are, however, chiefly taken from the writer's Handbook of the Jeypore Courts at the London Indo-Colonial Exhibition of 1886. It is known as the Razmnamah, or History of the War, and is the Persian abridgment of the Mahabharata, a famous epic poem of the Hindus. The Emperor Akbar ordered a careful translation to be made of this work, which is about seven times as long as Homer, and from it his Court Poet, Sheikh Faizi, compiled an abstract. The Emperor hoped that the Hindus might see that many of their superstitions were not supported by their most revered books, whilst the Mahomedans might learn that the world was much older than they thought, and that there was good even in the religion of their fellow-subjects.

The Jeypore Razmnamah was in the Imperial Library, and of seventeen known artists, who lived in Akbar's time, and whose names are recorded in the Ain-i-Akbari, or Institutes of Akbar, no less than fourteen were engaged in illustrating this priceless volume. As the drawings were made three centuries ago, when Persian art was at its best, it was thought that reproductions of them all would be of great interest to the public, not only as works of art, but because the arms, dress, and accessories delineated in the pictures are at least those of Akbar's day, and show how little change there has been since then in such matters. Some of the pictures were enlarged by photographs so as to form panels nearly seven feet in length. They were carefully coloured from the original, and shown at the Colonial and Indian Exhibition. Six of them have been permanently reproduced in fresco on the walls of the Jeypore Museum. The two examples which are now given (Nos. 48 and 49) are typical of the whole.

The Mahabharata, or Great Bharata, is the history of the descendants of an ancient king of India, called Bharata, and particularly of a great war waged between two branches of his family, the Pandavas or sons of Pandu and their cousins the Kauravas or children of Dhritarashtra. The story of the great war is told in about 24,000 verses, but it is so overlaid with episodiacal matter that the poem has attained the length of about 100,000 verses of thirty-two syllables each. Some of the episodes are of great antiquity, others again are comparatively modern. The ancient narrative of the great war has been told by the Brahmins, who have modified it, or engrafted upon it episodes to glorify themselves and their own religious ideas.

The Razmnamah is an abridgment of the whole, and contains several stories which are not found in the ordinary printed text of the Mahabharata, as for example, the romance of Chandrahasa and the full account of the horse sacrifice of Raja Yudhishthira. The Ramayana or story of Rama, the seventh incarnation of Vishnu, now forms an episode in the Mahabharata. It is the second and probably the most ancient of the Hindu epics. The reader is referred to the following works for full information:—Professor Sir Monier Williams' *Analysis of the Indian Epics*; Mr. J. Talboys Wheeler's *History of India*; the MSS. left by Professor H. Wilson, now in the India Office Library; the Rev. J. Hindley's *précis* in the British Museum; the French translation of the first ten books by Mons. Hippolyte Fauche; and the writer's fourth volume of the *Memorials of the Jeypore Exhibition.*

The illustrations which have been chosen for reproduction in the present number of the Journal are Plates XXXIX. (No. 48) and LXXXIII. (No. 49) of the last-named work.

Before the great war began several councils were held on both sides and generals were chosen. Bhishma, the uncle of all the principal heroes, took part with the Kauravas and accepted the generalship of their armies. He was enthroned by them, and received their praises while the musicians sounded their instruments in his honour. The original illustration was designed by Paras and coloured by Basawan, a celebrated painter of Akbar's time. (See No. 48).

At the conclusion of the war, which terminated in favour of the Pandavas, Yudhishthira, their chief, determined to perform a great horse sacrifice by way of propitiation for having slain so many sacred personages, and also to prove that he was a paramount sovereign. A white horse was obtained and was allowed to wander wherever it liked for twelve months. It was followed by an army which fought with all who dared to oppose its passage, and in the event of success the *cortége* was joined by the defeated sovereigns, who thus admitted that their territories were held under the supremacy of the owner of the horse. Yudhishthira's horse had twelve adventures, and finally returned to his master and was sacrificed with great ceremony. In his seventh adventure he came to the country of Manipura, where the people were all virtuous, where there were no liars, where the women were all obedient to their husbands, and the men were all brave. The Sanskrit language was spoken everywhere. In short, the general wealth and happiness led strangers to think this country a second paradise. The illustration represents a procession of the white horse before he was set free. The artists of the original picture were Rámdas and Lál, the latter a celebrated painter of animals. There is a piebald horse in front. This is a favourite colour in India, and if it is accompanied by a pink tail and eyes, and the hoofs are stained with henna, it makes a noble steed for a Rajput knight. The white horse is adorned with garlands like one decked for the *dahsahra*, or war festival. An attendant waves the *chamara* and holds the umbrella, the symbols of royalty, over the prince; music is sounded; in short, all the signs of rejoicing peculiar to a triumphant entry are observed. The ceremony of meeting a prince a mile or more outside a town is known as the *istakbal* or *peshwai*. The distance varies with the rank of the guests. (See No. 49).

LIST OF ILLUSTRATIONS.

METAL WORK.—39 and 40.—Brass Salvers from Jeypore. 41.—Brass Ware. 42.—Two Brass Vases. 43.—Brass Salver and Specimens of Damascening in Gold on Steel. 44.—Specimens of Damascening in Gold on Steel. 45.—Copper Salvers from Srinagar, Kashmir. 46.—Silver Hookah. 47.—Gold Hookah and Cloth. 48 and 49.—Illustrations from the Razmnamah.

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The work has been prepared under the superintendence of Colonel S. S. Jacob, C.I.E., Engineer to the Jeypore State, Rajputana, and the Plates photo-lithographed by W. Griggs & Sons, Elm House, Hanover Street, Rye Lane, Peckham, from whom complete sets can be obtained.

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COPY].

India Office,
Whitehall, S.W.
5th Nov., 1890.

Dear Colonel Jacob,

I write at once to acknowledge the receipt of the "Jeypore Portfolio of Architectural Details," which His Highness the Maharaja Sawai Madhu Singh has been graciously pleased to present to me.

I have the greatest pleasure in receiving the work from His Highness. It is a striking proof of the enlightened interest the Maharaja Sawai takes in the indigenous arts of his own State, and of His Highness's determination to extend to them the utmost patronage in his power; so that the knowledge and practice of the historical building styles of the country shall be kept alive in Jeypore at least, if nowhere else in India. It also provides evidence for the appreciation of the whole world, of the perfection of the adaptation of the architecture of Jeypore to its local conditions; and of its intrinsic beauty and splendour, considered apart from its harmony with surrounding circumstances. A special interest attaches to the work from all the drawings it contains having been executed by native artists trained under Mr. Opendra Nath Sen, Principal of the Jeypore School of Industrial Arts; and a special value also from the fact that, having been executed under the direction of a scientific engineer, the drawings are all done to scale. This is a little detail the general reader, and the amateur, might overlook, but it is of the highest importance to those who go to such publications as the "Jeypore Portfolio of Architectural Details" for practical guidance in the preparation of ornamental and decorative designs. One of the most satisfactory features of the work is the really wonderful economy with which it has been carried out by Mr. William Griggs under your invaluable superintendence. It is necessarily a costly undertaking, projected on such a comprehensive scale, and with such elaboration of detail. But one realizes at a glance that you possess in these sumptuous drawings every rupee of the money spent upon them.

For these several reasons it is with unqualified satisfaction that I am able to accept the magnificent present made me by the Maharaja Sawai of Jeypore; and I beg you to convey to His Highness the respectful expression of my warmest and most grateful thanks for it. I shall always prize it as a great art treasure, and I shall always feel proud to have received it from His Highness.

I beg to very sincerely congratulate you on the successful completion of the work. It reflects the highest credit on you and all those engaged, under your direction, in its preparation; and you may feel assured that wherever it finds its way it will be welcomed not only for the unique delight it will afford to all who turn its pages but for its thoroughly practical usefulness.

Believe me,
Sincerely yours,
(Signed) GEORGE BIRDWOOD.

The following appointments have been approved :—

2nd Bengal Lancers.—Major M. K. Martin to be 2nd-in-command; Captains K. S. Davison and St. G. L. Steele to move up in grade succession; Captain J. G. Turner, Squadron Officer, 19th Bengal Lancers, to be Squadron Commander, remaining seconded; Lieutenant F. H. B. Commeline to be Squadron Commander sub. *pro tem.*, and Lieutenant James, Supernumerary, to be Squadron Officer.

Corps of Guides.—Major F. D. Battye to be 2nd-in-command of Infantry.

3rd Bengal Infantry.—Lieutenant J. P. C. Hennessy, Supernumerary, to be permanent Wing Officer.

17th Bengal Cavalry.—Lieutenant A. K. Hudson, Connaught Rangers, to be officiating Squadron Officer on probation.

The undermentioned have been granted leave of absence out of India :—

Captain G. A. Money, 18th Bengal Lancers; Lieutenant H. D. Ozzard, Hampshire Regiment; Lieutenant A. L. Lindesay, 24th Punjab Infantry, and Lieutenant-Colonel C. D. Swete, 10th Bengal Infantry, for one year on private affairs; Riding Master J. Marshall, 3rd Dragoon Guards, 8 months on private affairs; Brigade-Surgeon H. S. Muir and Surgeon C. S Sparke, Medical Staff; Lieutenant the Hon'ble S. H. R. L. Tollemache, King's Royal Rifle Corps; Captain N. F. Jenkins, Border Regiment; Lieutenant S. C. Johnston, King's Own Scottish Borderers; Captain H. R. Tufnell, Gloucestershire Regiment; Captain J. Fraser, Royal Sussex Regiment; and Captain J. Sherston, Deputy-Assistant Adjutant-General, Rohilkhand District, for 6 months on private affairs; Lieutenant T. Skipp, East Indian Railway Volunteers, for 18 months on private affairs; Lieutenant G. W. D B. Lloyd, Royal Welsh Fusiliers, 9 months; Captain F. Gordon-Mackenzie, 2nd Dragoon Guards, 12 months; Riding Master G. Mathews, 1st Dragoon Guards, 6 months; Captain A. C. Batten, Deputy-Assistant Adjutant-General, Bundelkhand District, 8 months; and Lieutenant T. F. Kelly, South Wales Borderers, 9 months all on medical certificate.

The following paragraph has been added to Army Regulations in India:—"When an officer, who is not a graduate of the staff college, applies for employment on the district staff, or for the appointment of station staff officer, 1st class, the general officer commanding, after satisfying himself that the officer is in every respect a desirable candidate, will attach him to his staff for one month, at the expiration of which period he will transmit the application to the military secretary to the commander-in-chief, reporting confidentially his opinion of the candidate's general fitness for staff employment, and especially upon his aptitude for business and for conducting official correspondence."

REVIEW.

JEYPORE ARCHITECTURE.*

A Sumptuous Publication.

Once upon a time an American artist and architect travelling in India, amused the present writer by a vehement tirade against the hide-bound pedantry which cripples all the architectural teaching of Europe. He showed—and it was no difficult task—that for generations the best and most original sources of architectural inspiration have been systematically neglected, while the attention of students has been confined to the study of a few masterpieces of the classic and mediæval schools. It is still true, in spite of the sturdy labours of Mr. Fergusson, who unceasingly lectured his profession on their ignorance and blindness, and of some French students of the great works of Assyria and Egypt, that the art of the East is regarded by some of the Mandarins of the architectural schools of Europe as an interesting but still esoteric and half barbaric curiosity. There are many signs, however, that the profession, reversing Wordsworth's phrase, is "stepping eastward." At the present moment Mr. Aitchison, the Professor of Architecture at the Royal Academy, is lecturing on Byzantine work, which is akin to much that we see in India. In the lavish details of many recent buildings in England—music halls, clubs, private houses and mansions of the now fashionable stratified flats, are indications that working architects, hard put to it for novelty, have tried to assimilate the characteristic ornaments of the East. But authentic details have hitherto been lacking, and it is in its jewel-like finish of detail that the savour and charm of Oriental work chiefly lie. Those desolate halls of Balclatha, the India Museum, are always open to the student, but, as a matter of fact, he does not much frequent them, for it is not very profitable to browse at large with no previous knowledge in a collection which includes such diverse and incongruous elements.

It is precisely this want that Colonel Jacob's sumptuous Jeypore portfolio—a durable monument of the enlightened liberality of His Highness the Maharaja of that progressive State—supplies. It is not too much to say that for many who were present at the meeting of the Institute of British Architects when Colonel Jacob was received and his work was presented, the dry bones of Indian architecture vaguely apprehended from many a photograph and general view for the first time took life, light and colour. In this extensive series they saw a profusion of authentic details accurately and beautifully drawn to a large scale, showing exactly how mihráb, pillar, plinth arch, balustrade and door are wrought; and on all sides the warmest expressions of appreciation of the beauty of the drawings, the excellent manner of their reproduction and the munificence of the Maharaja were heard.

The plan and general design of Indian buildings are and must remain peculiar to the soil and sun-ruled climate of the country, and those who build for Western civilisation—being free from the tyranny of the sun and bound by limitations of space and cost, have no use for many of their most characteristic features. Moreover, the photographic camera (the greatest architectural teacher of the age) Mr. Fergusson's History of Indian Architecture, and other works give a great number of plans and general views. So plans and general elevations are not in fact much wanted. But it takes a working architect of skill and experience to perceive exactly what will be most useful and instructive to his fellows. And it is in this trained perception that the strength of Colonel Jacob's work lies.

The collection was first begun, indeed, at the editor's private cost for the purpose of increasing his own professional knowledge of architectural detail when engaged in designing and executing the well-known buildings at Jeypore, on which are to be seen writ large the lessons taught by a careful study of good authorities. The draughtsmen employed are all natives of Jeypore, and it is pleasant to observe that each man signs his own work, a practice which ought to be enforced in all offices where native draughtsmen are employed. It will not be surprising if Jeypore, exceptionally enriched by nature with a wealth of building stones of fine quality, proves to be a sort of centre and school of decorative sculpture. Colonel Jacob in his prefatory note refers to his early association at Jeypore with the late Dr. De Fabeck, who was the first Principal of the Jeypore School of Art, and from whom the draughtsmen employed received their first lessons in drawing. There must be many in India who can recal the singular grace and charm of Dr. De Fabeck's personality—his remarkable versatility and a gentle and tolerant spirit not often, as in his case, united with a sensitive nature and a keen, artistic temperament—and who will be glad to hear of the success of a work of which he saw the first beginnings.

Mention is also made of help given by Mr. Cousens, of the Archæological Department of Western India, who gave the draughtsmen employed personal instruction in his office at Poona, and by Sir Edward Buck, Dr. Burgess, Mr. Purdon Clarke and Dr. T. H. Hendley of Jeypore. H. H. the Maharaja of Jeypore stands perhaps alone among Indian Princes as the promoter of a great work of art for the benefit of the public at large, and it may be his example will bear fruit as the work itself is sure to do. Babu Kanthi Chandra Mukharji, Rao Bahadur, the Minister of the State, is also mentioned as a supporter of the enterprise.

Returning to the meeting of the Institute of British Architects and the discussion which ensued it is not surprising that praise should take the place of criticism. Mr. William Simpson, the well-known artist and sketching correspondent of the *Illustrated London News*, hoped that in future more attention would be paid to the work of earlier periods and especially to Hindu art in preference to that of the time of Shah Jehan. English architects, similarly, thirty years ago were fiercely enjoined to study only Gothic thirteenth century work and a man who could go back earlier still counted himself happy. But the visitor to India and the haunter of museums cannot understand how absolutely dead and done with is the ancient Hindu work, whose fantasy and mystery he so much admires. Why do not the modern Italians reproduce the work of Orcagna? or the modern Greeks the work of Pheidias? If India begins to build in a characteristic Indian style at all, she will begin where she last left off—about the period that Colonel Jacob's work chiefly illustrates.

Mr. Purdon Clarke hit the popular taste by a sneer at the miserable parsimony of the Government of India, which since Major H. H. Cole's interrupted and costly publication and Mr. Fergusson's History of Indian Architecture, has done nothing for Indian art and archæology. But after crying Hear! hear! and thumping with an applausive umbrella, one may ask whether the accusation of parsimony really lies. The Government of India has spent in reality immense sums on the reproductions of ancient works. Its misfortune has been that, instead of zealous officers working at such matters as a labour of love in their leisure hours, and labouring with a clear perception of definite aims, it has had to entertain at very high salaries learned antiquarians and a large and most expensive staff of officers to pervade the past and patrol the night of time in a vague and general way—and with vague and general results. The Institute of British Architects does not greatly care for the fixing of the right date of the Gupta Kings nor for the identification of the scenes of the early life of Gautama Buddha, but the Government of India has been made to care for these important matters to a tune which renders the imputation of parsimony ridiculous. We may cordially acknowledge the generosity of Jeypore without throwing unmerited obloquy on the Government of India.

Mr. W. Griggs, of Peckham, whose fine reproductions of Indian work in Dr. T. H. Hendley's *Art Treasures of Ulwar*, in the *Journal of Indian Art* and many other important works are widely known for their fidelity and beauty, has made admirable photolithographic facsimiles of the drawings by Colonel Jacob's draughtsmen. Mr Griggs has, in fact, become the recognised medium for the production of Indian art work, and it would be hard to find a more competent hand. Yet, a more perfect way, so far as the progress of India is concerned, would be not only to draw but to lithograph, print and publish such a work entirely in India.

* *The Jeypore Portfolio of Architectural Details*. Prepared under the supervision of Colonel S. S. Jacob, C. I. E., B. S. C., Engineer to the Jeypore State, Hon. Assoc., R. I. B. A., &c. Issued under the patronage of H. H. Maharaja Sawai Madhu Singh, G. C. S. I., of Jeypore. London: Bernard Quaritch. Photolithographed by W. Griggs and Sons, Limited, Hanover Street, Peckham, 1890.

Miscellaneous.

THE ZHOB EXPEDITION.

THE OFFICIAL DESPATCHES.

As already announced the despatches relating to the Zhob operations of last autumn are published in the current issue of the *Gazette of India* On behalf of the Government of India it is announced that the Governor-General in Council has read Sir George White's report with much satisfaction, and cordially appreciates the good work done by the troops under trying circumstances, and the ability, judgment and vigour with which the operations have been conducted by Sir George White.

The Adjutant-General in his forwarding letter to the Government of India, dated 2nd February, says :—

I have the honour, by direction of the Commander-in-Chief, to submit for the information of the Government of India, the accompanying despatch from Major-General Sir G. S. White, K.C.B., V.C., describing the operations of the Zhob Force, recently under his command.

GSL

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ELEVATION

SECTION

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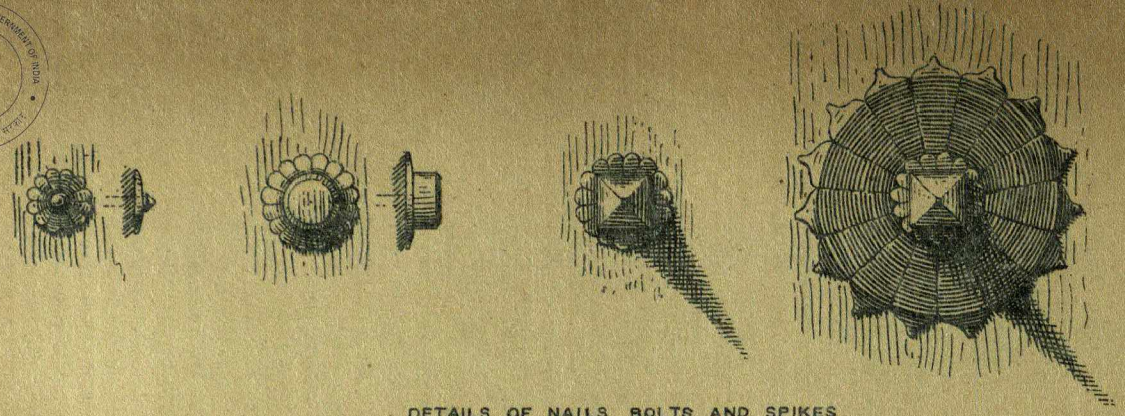
PLAN

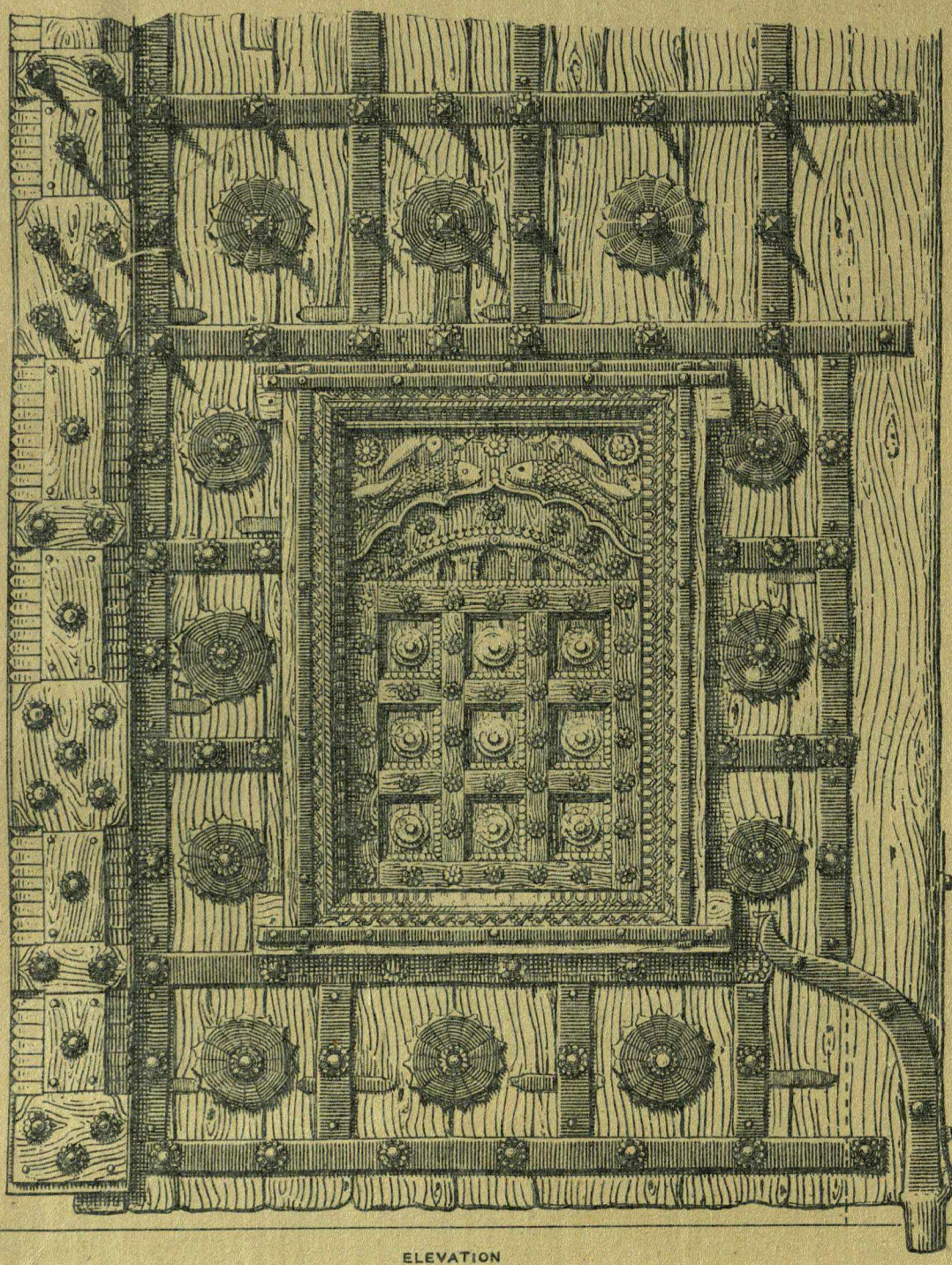
Edmd W. Smith
1888-89

Scale of 12" 6" 0 1' 2' 3' 4' 5' 10' 15' 20' Feet.

35.—Door from the Palace at Urchha in Bundelkhand.



DETAILS OF NAILS BOLTS AND SPIKES



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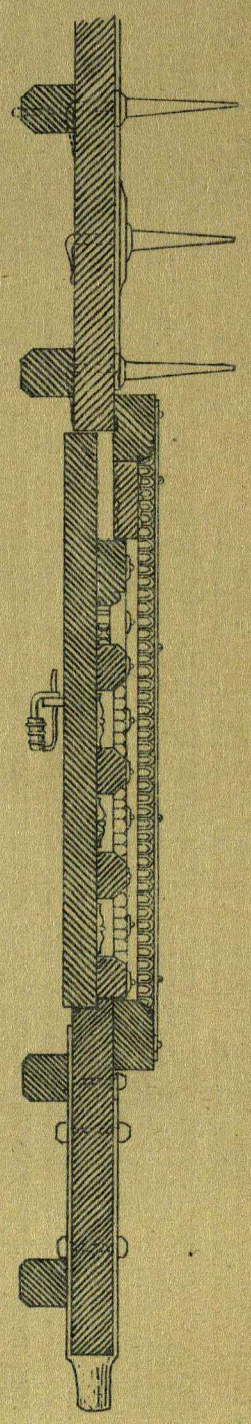

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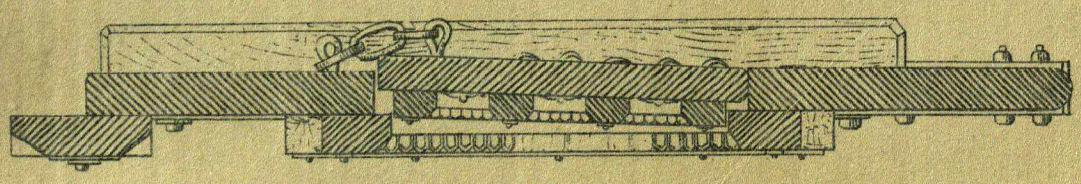

PLAN

Edmd. W. Smith
1888-89

Scale of 12 9 6 3 0 1 2 3 4 5 6 7 8 9 Feet.

36—URCHHA PALACE DOOR.—DETAILS.

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ELEVATION

SECTION

Edmd W. Smith.

Scale of 12 6 0 1 2 3 4 Feet.

37.—Perforated Red Sandstone Screen Panel from Fathepur-Sikri.

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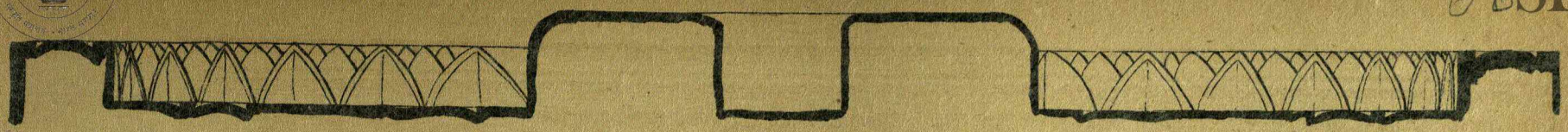

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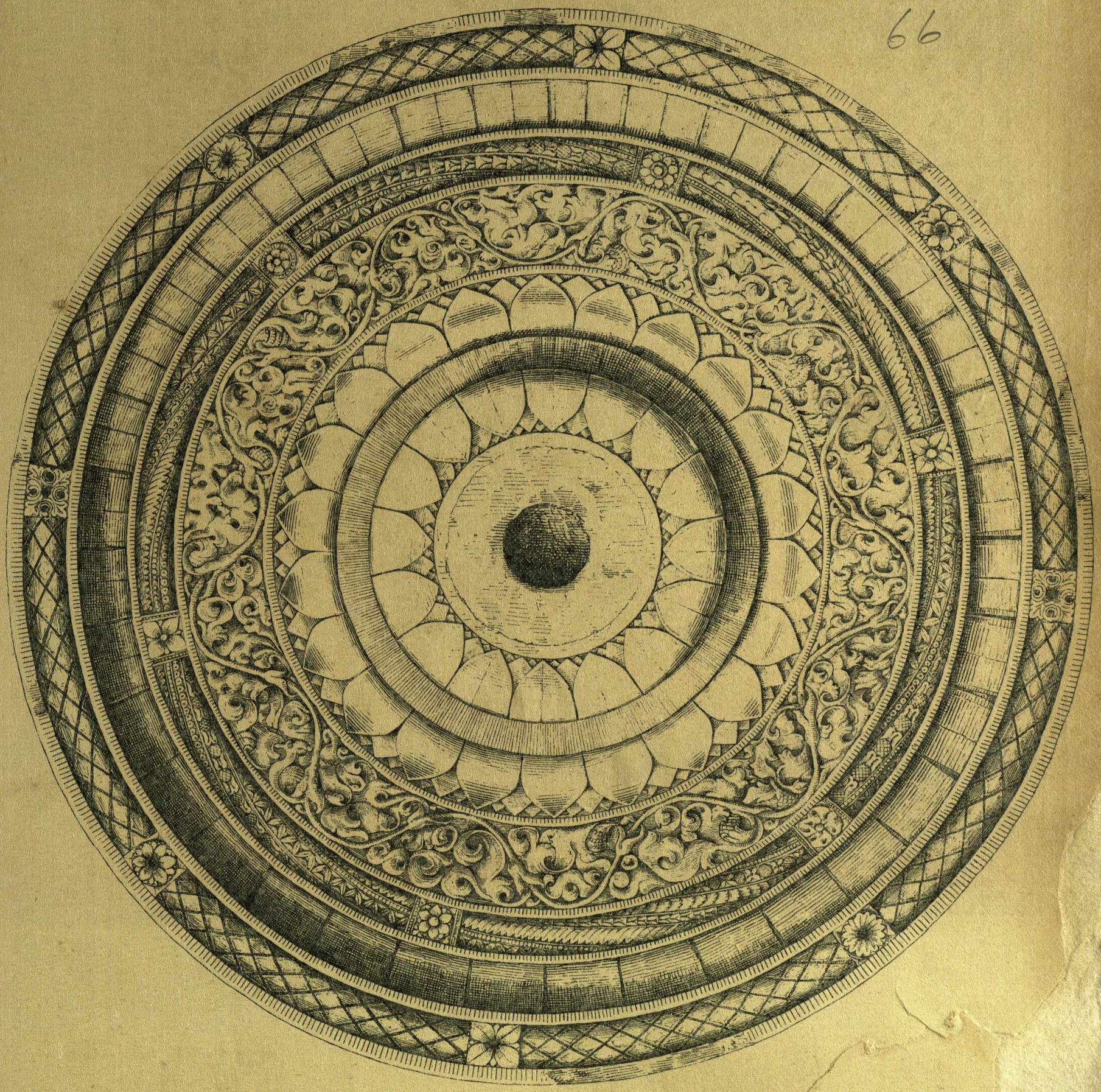

Scale of 12″ 6″ 1′ 2′

38.—Carved Stone Umbrella from an Ancient [illegible]tûpa.

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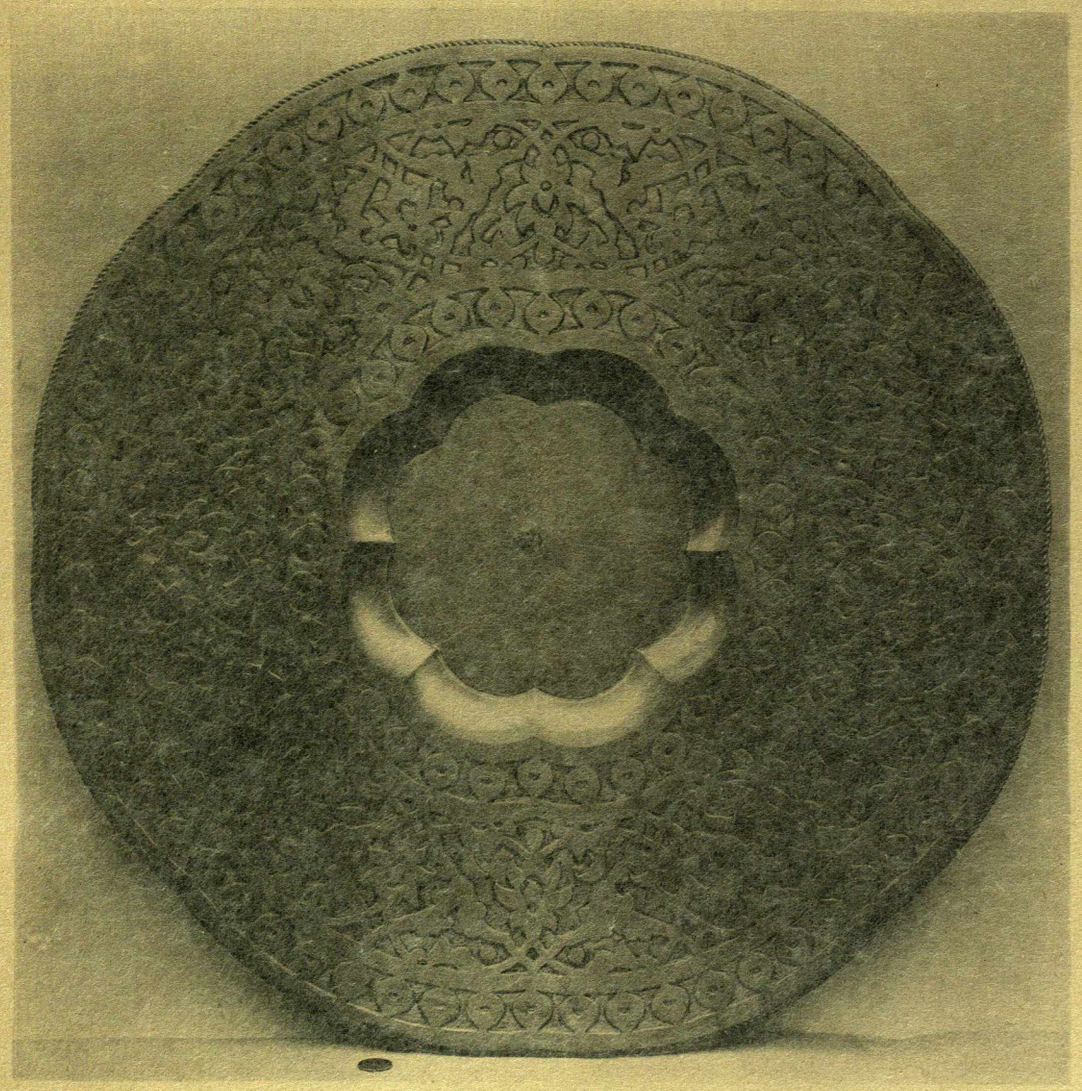

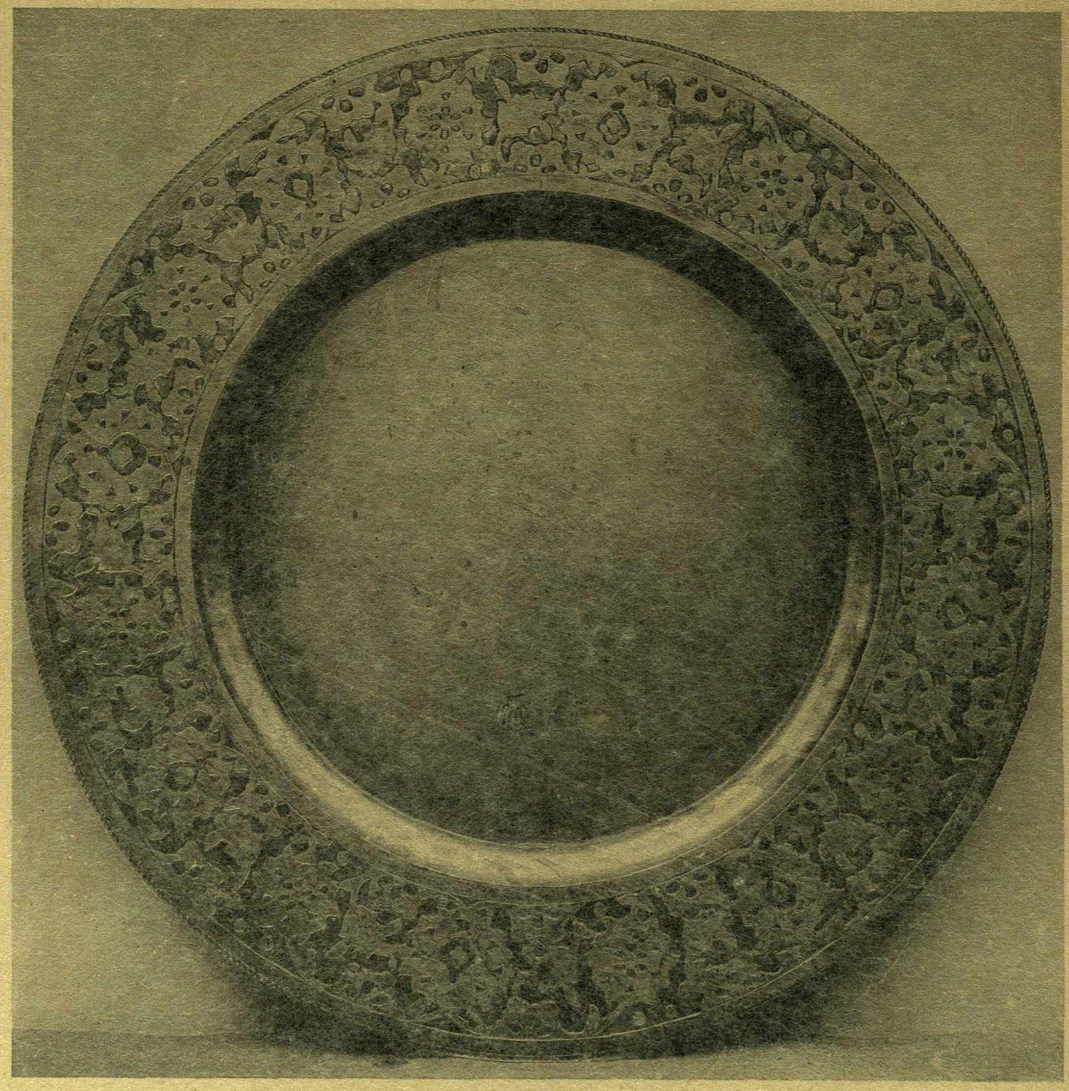

39.—Brass Salvers from Jeypore.
(each 30 inches in diameter).

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40.—Brass Salver from Jeypore. Astronomical design.
(Diameter 30 inches).

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41.—BRASS WARE from the School of Industrial Art, Jeypore.

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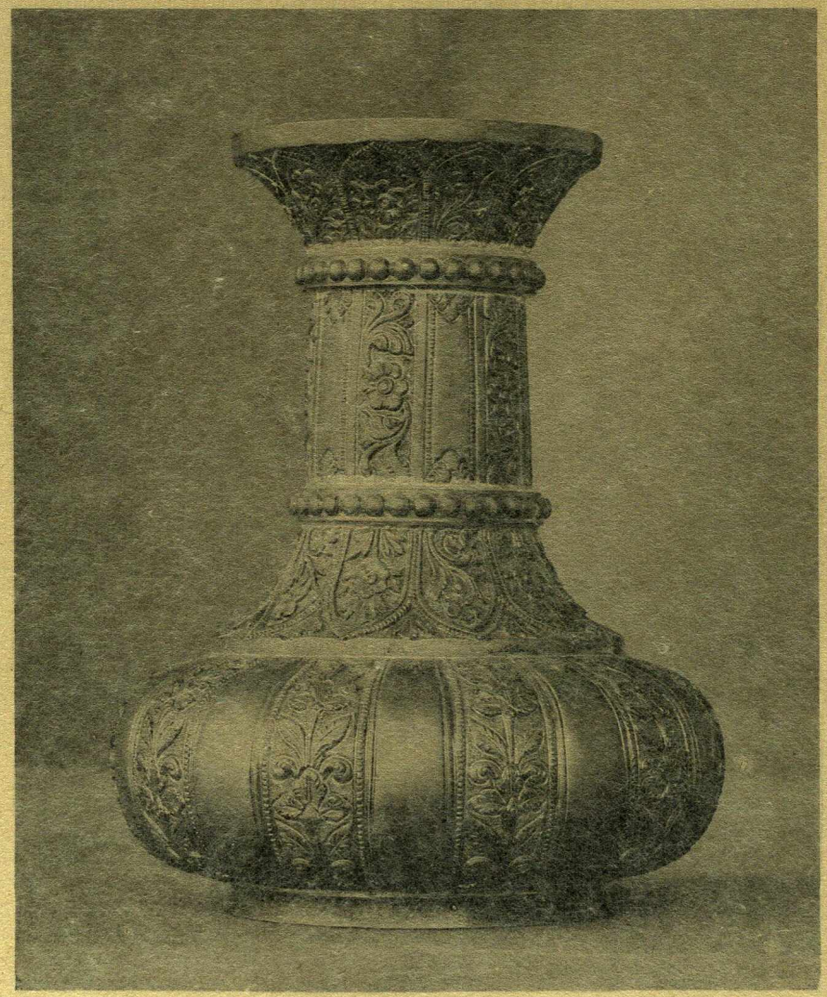
a



b

42.—(*a*) BRASS VASE from the School of Industrial Art, Jeypore.

(*b*) VASE. Brass ornamented with copper bands. From Tanjore or Tirupati, Madras.

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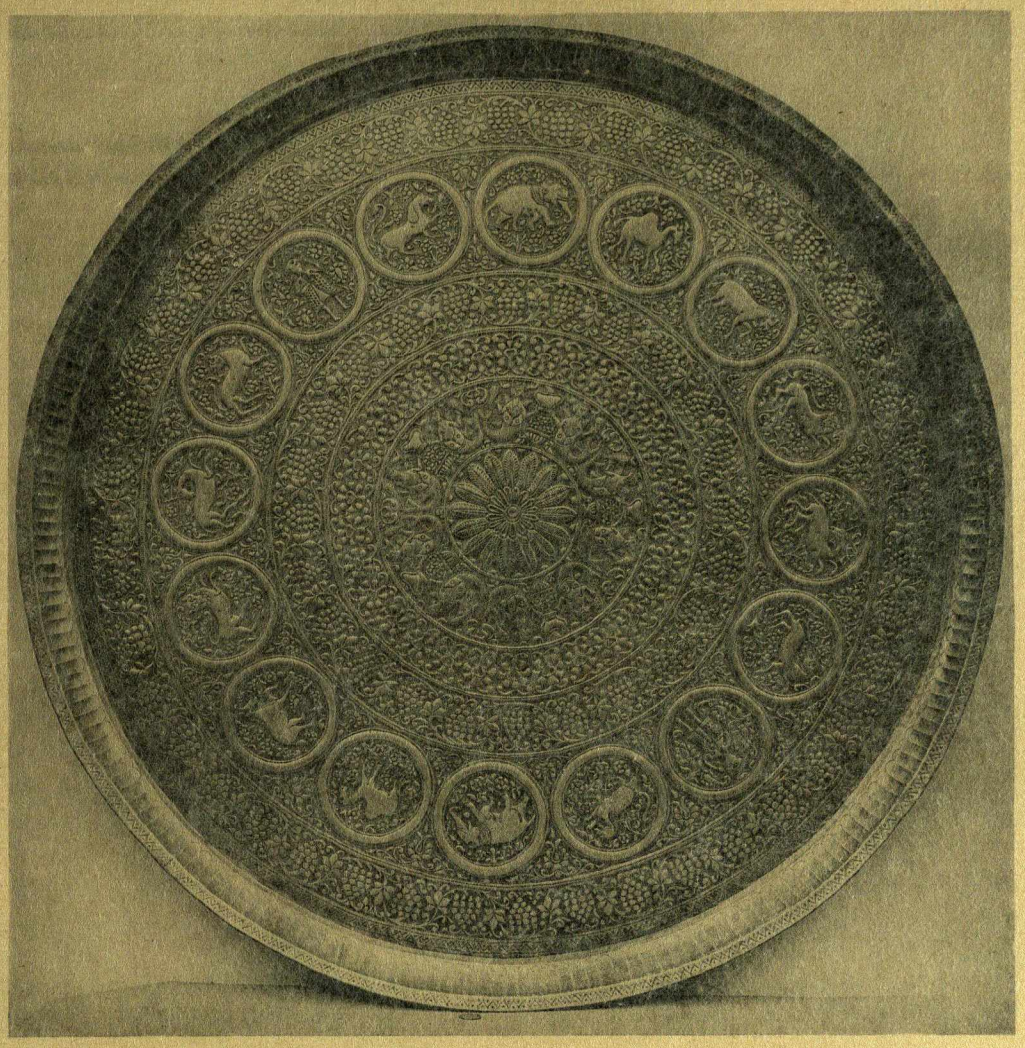
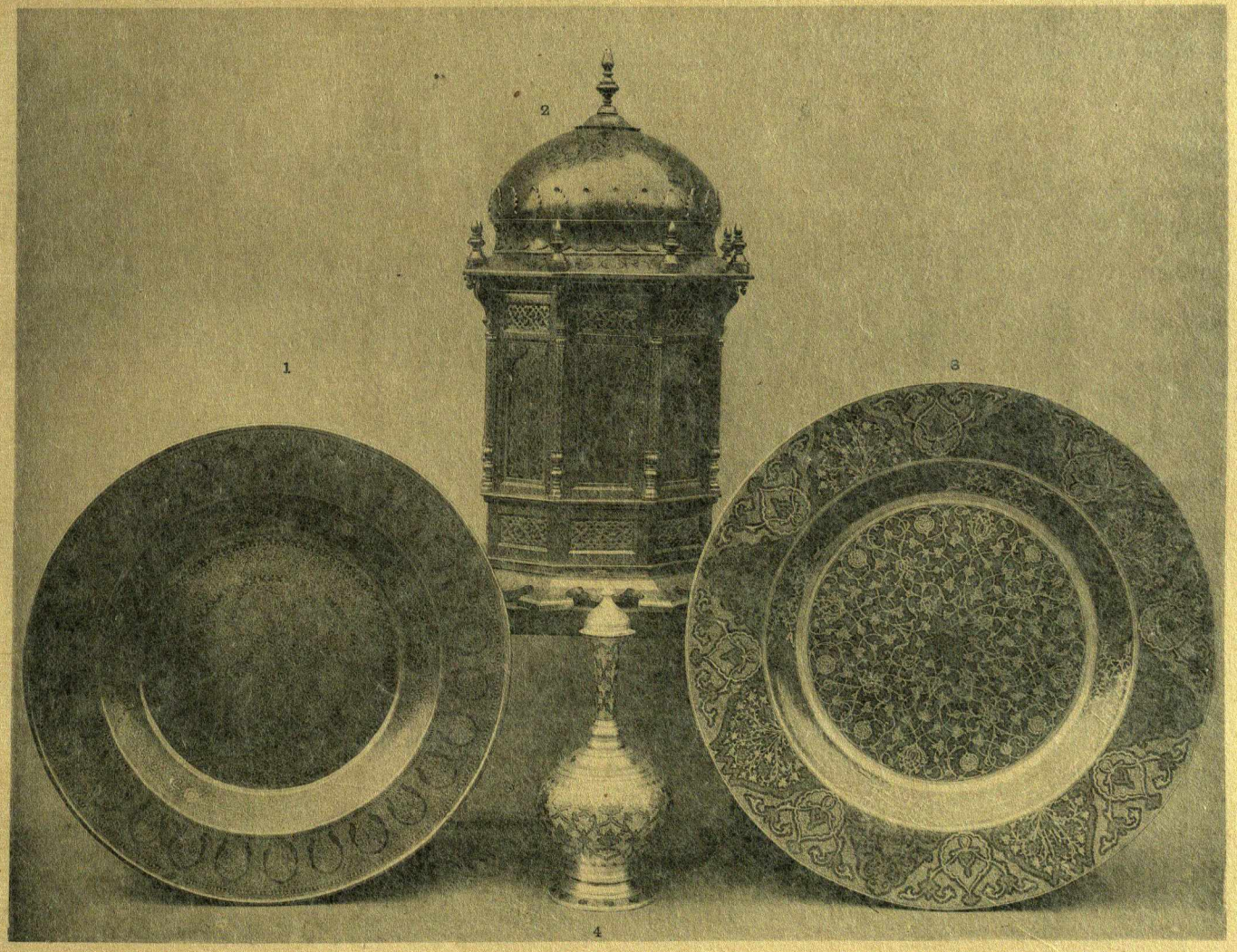


43.—(*a*) Brass Salver from Lucknow.



43.—(*b*) Specimens of Damascening in Gold on Steel from the Punjab.
1 and 3, Salvers. 2, Domed Box. 4, A Small Vase.

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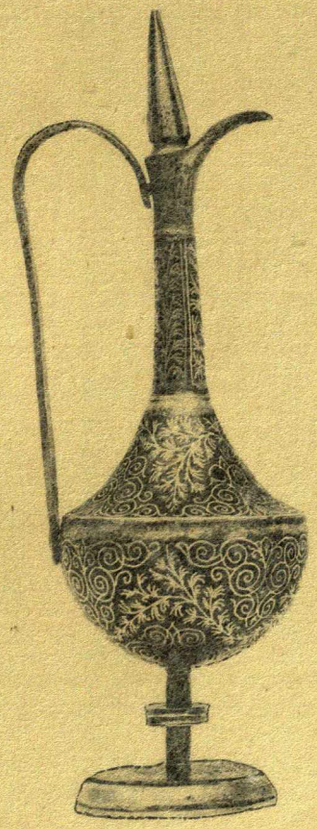

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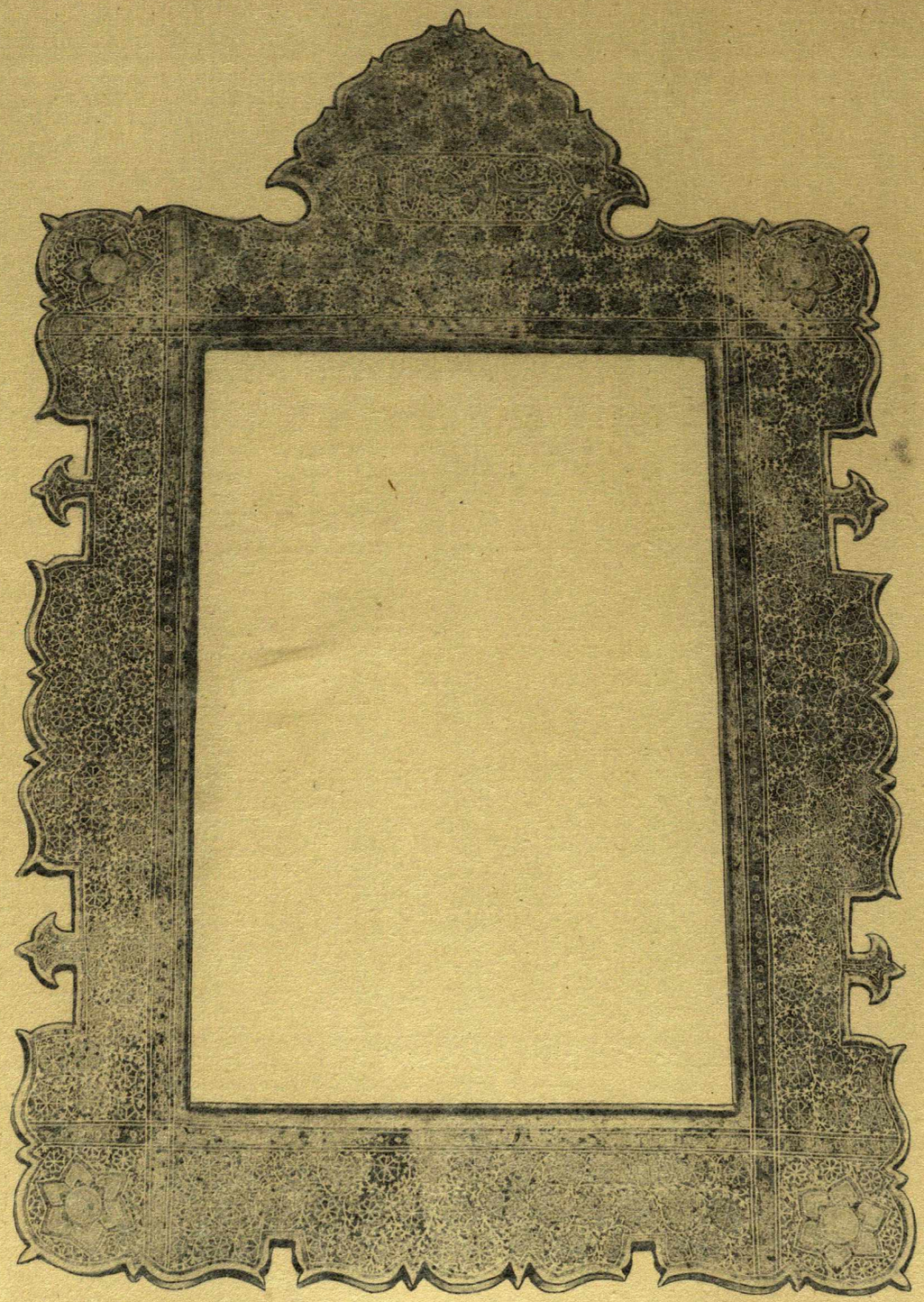

2

3

44.—Specimens of Damascening in Gold on Steel from the Punjab.
1, Small Vase or Ewer. 2, Picture Frame. 3, Small Bottle.

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45.—Copper Salvers from Srinagar, Kashmir.

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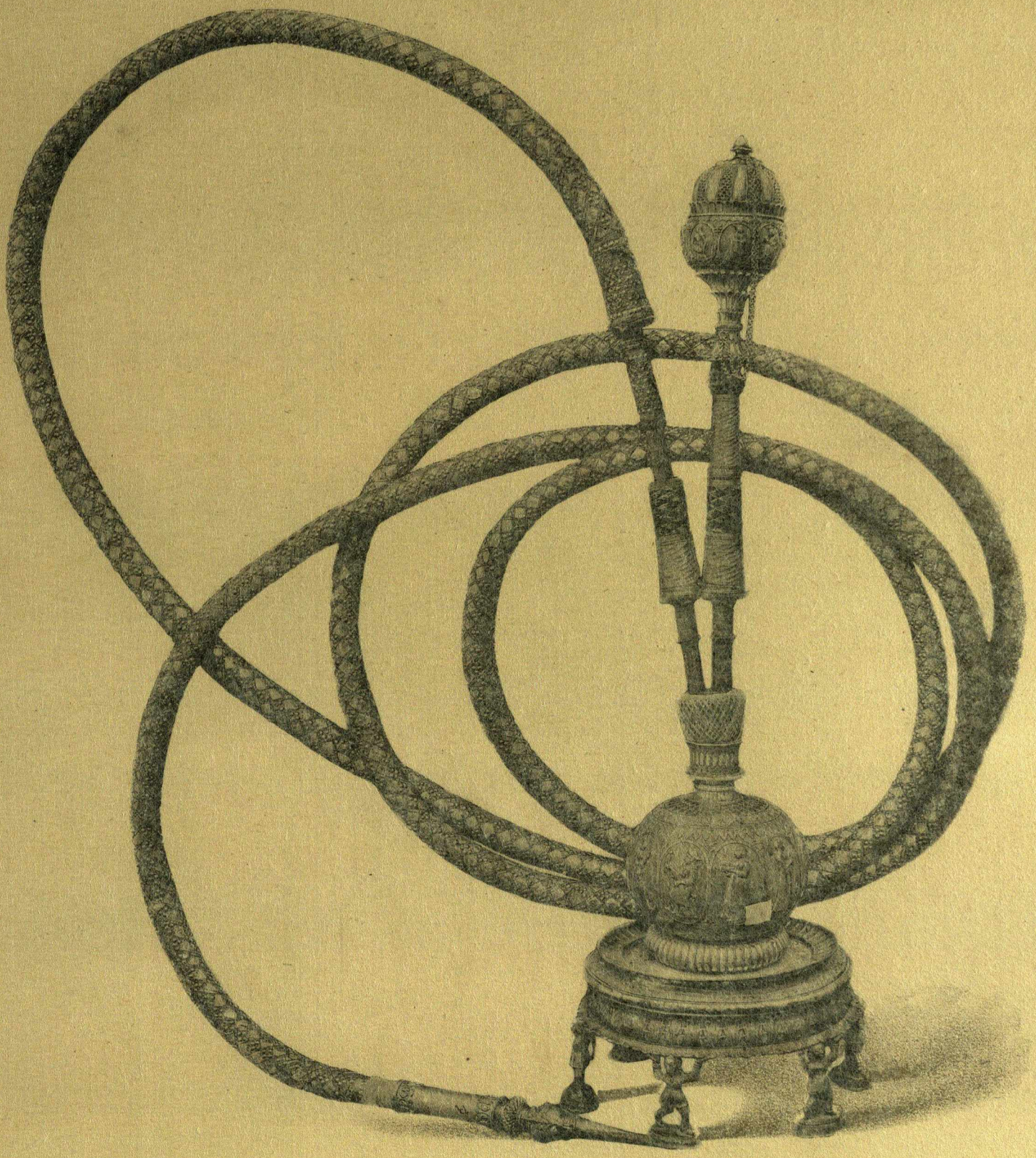

46.—Silver Hookah.

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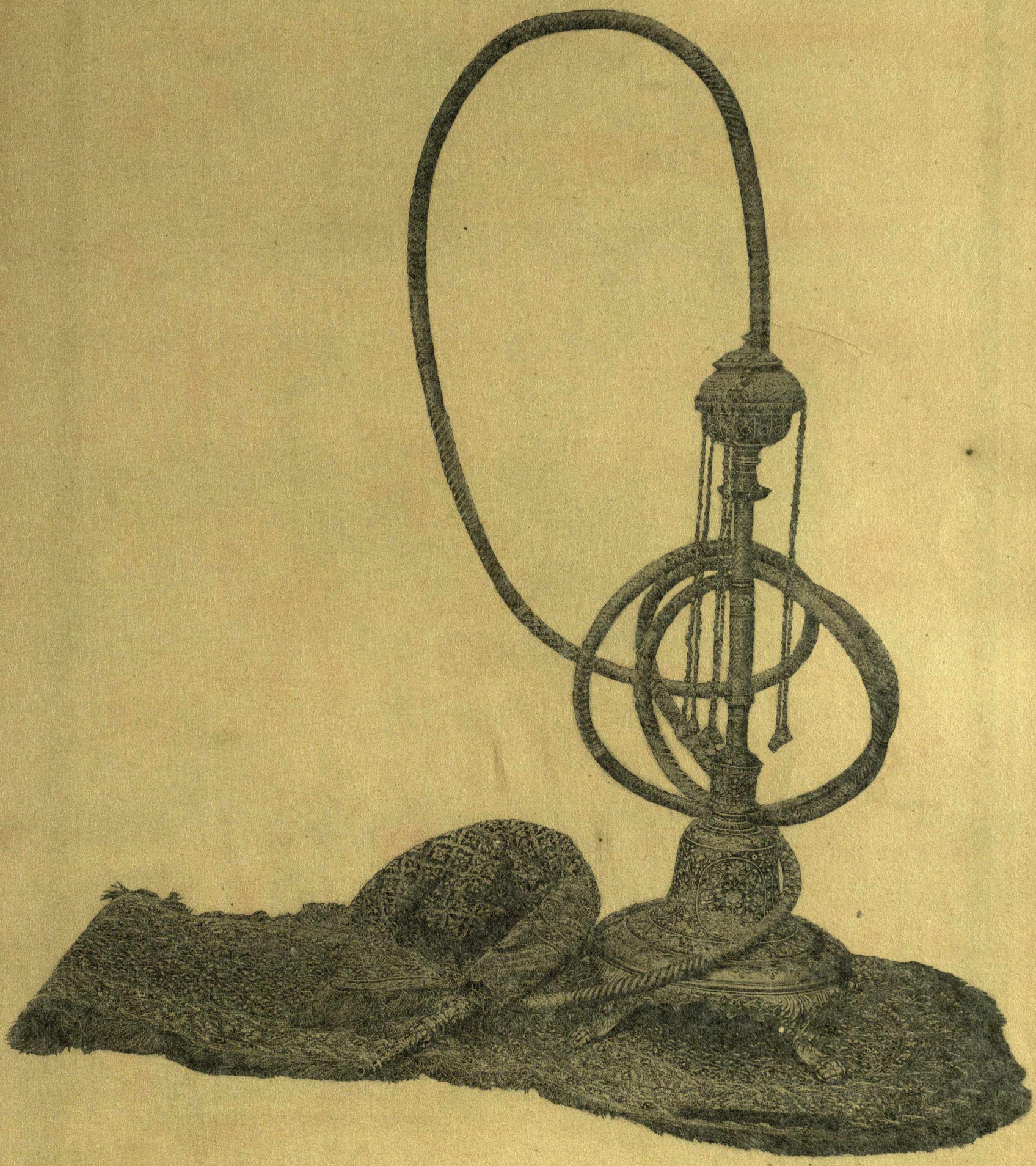

47.—Gold Hookah and Cloth.

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48.—One of the Illustrations of the Emperor Akbar's own Copy of the Razmnamah.

Subject. Bhishma enthroned as the great hero of the Kauravas before the commencement of the great war.

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49.—One of the Illustrations of the Emperor Akbar's own Copy of the Razmnamah.

Subject. Triumphant procession of the white horse, who was to be set free to wander for a year before he was sacrificed.

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THE MUSIC

AND

MUSICAL INSTRUMENTS

OF

Southern India and The Deccan

BY

C. R. DAY

CAPTAIN, OXFORDSHIRE LIGHT INFANTRY

WITH AN INTRODUCTION BY

A. J. HIPKINS, F.S.A.

THE PLATES DRAWN BY WILLIAM GIBB.

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PROSPECTUS.

OF late years so many works of importance dealing with the subject of National Music have appeared that for the publication of another it is felt that some explanation may be necessary.

The subject of Oriental Music, presenting, as it does, ideas so fresh, and musical systems so distinct from what we, in Europe, are accustomed to, necessarily offers an ever widening field for study and research. The musical systems of China, of Arabia, and of Egypt have already been dealt with by various distinguished musicians in a more or less searching manner; but it is with surprise we note that a work dealing conclusively with the Music of India has yet remained to be written. It is true that works upon the subject have appeared, but since the writings of Sir William Jones, at the end of the last century, and of Captain Willard, some thirty years later, the subject, which teems with interest for the student and for the musicologist, has been allowed to remain unnoticed. The work now about to be published has been the result of much study and research during a term of foreign service while the author's regiment was in India; and the Publishers venture to hope that the information here offered to the public for the first time will prove of great interest and will supply a want hitherto much felt amongst musicians and musical inquirers. The book deals both with the legendary origin of music among the Aryans and with its principles as understood in Modern India; the peculiar scales and rhythms employed are noticed in detail, while the Indian airs with which the book is interspersed render it of greater interest to the amateur. The subject of

temperament, about which so many theories have been propounded, has also been touched upon, and the experiments of the late Dr. A. J. Ellis, F.R.S., which he conducted expressly for this work, are here first published.

To add to the interest of the work a learned introduction from the pen of Mr. A. J. Hipkins, F.S.A., is prefixed.

The book is illustrated by a series of admirable drawings of Indian musical instruments by Mr. William Gibb. They form seventeen plates, printed in the highest style of chromo-lithography under the direct superintendence of the Artist, and will, the Publishers believe, in themselves fully justify the Publication.

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The Journal of Indian Art.

THE COLLECTIONS OF INDIAN ART IN MARLBOROUGH HOUSE AND AT SANDRINGHAM HALL.

HE greatest gratification has been given to the Princes and Chiefs of India by the splendid manner in which the rich and rare gifts presented by them to the Prince of Wales during the visit of His Royal Highness to their country in 1874 have been permanently arranged in Marlborough House and at Sandringham Hall. The interest of His Royal Highness in the collections is inexhaustible, and the pleasure the knowledge of this fact has given the Native Princes and Chiefs should be a source of satisfaction to every Englishman capable of appreciating the incalculable public advantage of the relations between the Paramount Power and our proud and chivalrous feudatories in India being scrupulously and steadfastly maintained on a footing of the highest personal consideration and regard. Herein, indeed, has been the supreme utility of the five years service in India, as Commander-in-Chief of the Bombay Army, of his Royal Highness the Duke of Connaught. India is the keystone of our vast commercial empire in the Old World, extending in an unbroken sweep from the Cape of Good Hope to Australasia and China, and we should never forget that India was saved to us in 1857 by the loyalty of the Native Princes. Sir Owen Burne, in his volume, in the *Rulers of India Series*, on "Clyde and Strathnairn," summarising the warnings bequeathed to us by the Mutiny, observes:—"And one lesson will indelibly be engraved on the pages of its history, namely, that while the Native Princes of India, whom we mistrusted, brought their armies and influence to our aid, the Sepoy troops, on whom we relied, turned against us. From the day this experience was taken to heart dates the consolidation of our Indian Empire as it now exists."

Several of the Princes have repeatedly expressed the desire to have photographs taken by Mr. W. Griggs of the handsome cases and rooms in which the Indian collections at Marlborough House and Sandringham Hall are so effectively displayed, and he has accordingly devoted the current October and January issues, published as a double number, of the *Journal of Indian Art* to the gratification of their wishes in this respect.

The illustrations given consist of portraits of their Royal Highnesses the Prince and Princess of Wales; of external and internal views of Marlborough House and Sandringham Hall, particularly of the rooms containing the cases and trophies of the Prince's Indian presents; and finally of fifteen pages of photo-chromo-lithographs of a few of the presents themselves, selected either for their artistic merit, technical skill, or sumptuary splendour. Mr. Griggs has been greatly helped in photographing these various objects by the ingenious method adopted by the Prince of Wales of making them apparently self-luminous, by means of electricity so disposed that on pressing a button, the cases containing them are at once filled, from innumerable invisible points, with a light as of brightest day; irradiated back from all this gorgeous encrustation of sapphire, diamond, emerald, and ruby on sword handles, scabbards, and belts, with a dazzling irridiscence only the magic of Ruskin could picture in words: and:—

"Within that circle none durst walk but he."

As a student of the special branch of art to which I have devoted myself, I value the Native States chiefly as vast preserves of the traditionary arts of India. As I have said elsewhere,* they are as a garden enclosed against the destructive influences of the outer world by the powerful protection of the British Government; and what is above all things to be desired in the interest of Indian art is that the British Government itself should not overstep the wall of defence set up by it round about the Native States. The great dread is of the advancing tide of Western civilization in India; for whether the British Government were there or not, and all the quicker were it not there, the aggressive forces of our modern commerce, mechanical industry, and freethought, must in the end bring about the destruction of the ancient indigenous civilization of India, and of its wise and wary

* *Journal of the East India Association*, Vol. XXI. No. 4, 1889.

founders, the Brahmanical Hindus. India is the last reservation of Aryan antiquity, the only chance of the indefinite survival of which is in the Native States, or, as they have been aptly called,* "India of the *Rajahs*;" and what is so much to be desiderated is that, by scrupulously sustaining their internal forces in equilibrium with those of the external world, we should perpetuate them as they are to the end of time. If Thebes and Babylon could have been placed under the protection of some paramount power all through the tumultuous Eastern history of the past three thousand years, and so handed down to the present day the still living practice of their archaic arts, how glorious it would have been! Something of the sort might yet be done for India; but we dare scarcely hope it, determined as the policy of the British Government in India ultimately is by the antipathic will of the ignorant, unhistorical masses of this country. No one denies the material good we are doing in India, the good that can be tabulated in "Statistical Abstracts" and paragraphed in "Blue Books." But for all this, "we," in the words once used by Dr. Leitner, "sadden the people." And inevitably, for we are daily breaking up their life of joyous fellowship with their ubiquitary deities, the local and national symbols of the one only true God, and already, within the limits of our own territories, have irreparably injured the social, industrial, literary, and artistic culture that slowly grew up through the three thousand years before our apparition in the Indian Ocean with the simple existence they led with their antochthonous gods. We have multiplied the nation, but not increased their joy. Fortunately, the dominions of the more powerful, as also of the more secluded Native States, afford some present refuge from the growing evil; and there the life of the people continues, in all its phases, established firmly on its original religious basis, and the vernacular arts yet flourish in pristine purity.

Taken as a whole, the special value of the Indian collections of the Prince of Wales is that they are typical of the arts of the Native States. Prior to His Royal Highness's generous loan of them to the Indian Section of the Exhibition held at Paris in 1878, the manufactures of these States had nearly always been absent from international exhibitions; and they were then for the first time brought prominently to the notice of Europe, the effect produced being immediate, and abiding. The importance of the collections, on account of their representative character, was very early recognised by the Prince himself, whose first act after they had all been safely received on board the *Serapis*, on her return voyage to England, was to give telegraphic instructions for preparations being made for their immediate transfer, on the ship reaching Portsmouth, to the India Museum at South Kensington. There they were publicly exhibited in 1876; and in 1877 at Bethnal Green, and in 1878 at Paris; and then, successively at Edinburgh, Glasgow, and Aberdeen; and finally, in 1881, at York. And, after being thus employed for six years to the best profit of this country and India, they were definitively installed in Marlborough House, and at Sandringham Hall, in the way shewn in the accompanying plates.

One of the results of the prolonged public exhibition of the Prince's presents, was the creation of a demand all over Europe, and in America, for Indian handicraft wares suitable for furniture and household decoration, and for personal adornment. But this was not all. When His Royal Highness was leaving the galleries at South Kensington, after the preliminary inspection of the presents there on the first day of their public exhibition in June 1876, he observed:—"What we must now have is a great imperial museum of the industries of all India and the Colonies." This would seem to have become a fixed idea with His Royal Highness; and ten years later it was partially realised in the Colonial and Indian Exhibition of 1886; and, in the year following, by the founding, as a memorial of the Jubilee of the beneficent reign of Her Most Gracious Majesty The Queen, of the Imperial Institute; wherein it is intended to provide the manufacturers and merchants of the United Kingdom with a permanent and absolutely exhaustive reference collection of the reproductive resources of the whole Empire, and with the latest current information on every development and ramification of our world-wide international commerce.

I do not propose to describe in detail any of the illustrations of the Prince's presents given with the present number of the *Journal of Indian Art*. A very full account of the collections generally will be found in the *Times* of Thursday the 22nd of June 1876; and every one of the objects here so admirably reproduced in collotype and chromo-lithography by Mr. W. Griggs is referred to, under its proper technical class, in my *Handbook of the Industrial Arts of India* [Chapman & Hall, 1881].

The gold tray [No. 62 (13)]† from Mysore is a rare example, in modern Indian work, of decoration "befittingly" applied; that is, without overloading, and with a due sense of the balance that should always be maintained in such an object between its beaten and deeply graven ornamentation and its necessary unembellished, plain polished surfaces. Consequently, this tray is not only strong in local character, but ranks in the highest class of industrial art, or is, in a word, "classical."

The hammered and pierced silver shrine from Madura [No. 63 (14)] is a wonderful piece of manipulative dexterity. The bird represented is the "Brahmany-Kite," *Halicaster indicus*, the Garuda of Hindu mythology, the symbol of the

* *Travels in Central India, and in the Presidencies of Bombay and Bengal*, by Louis Rosselet. Translated by Lt.-Col. Buckle. Chapman & Hall, 1875. See *Times* 7 September, 1875.

† Here and elsewhere the first of the two references is to the sequence of plate in the volume, and the second in the number. of the *Journal of Indian Art* containing it.

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perfected day,* as his brother Aruna is of the dawn [cf: Aurora], and the *vahan* or "vehicle" [cf: van] of Vishnu, the Preserver. The bird is here represented entirely doubled and affronted; but more often it is represented but double-headed: and I have several Vaishnava amulets from the Madras Presidency on which the double-headed Garuda cannot be distinguished, except by the style of the work, from the double-headed eagle on the gold and silver trinkets of modern Syria, and on Austrian and Russian coins. In all these instances it is derived from the double-headed eagle of the Hittites; and in the latter through a Count of Flanders who took part in one of the Crusades: and in Madras also this way of portraying the Garuda bird, as also lions and bulls with wings, is certainly of direct Assyrian suggestion, Long ago Mr. James Fergusson indicated the obvious connection between Garuda and the Assyrian eagle-headed genius or *iinn*, Nisroch, or Shalman, "the Determiner of Destinies."

The brass images, of which two pages of collotypes are given [Nos. 64 (15) and 65 (16)], are the finest I have ever seen for skilful modelling, finish, and a certain irresistible grotesqueness of expression, illustrating in these amusing little figures the whole gamut of military swagger in man and beast. A droller one than any of them here photographed is in the Madras Government Museum, and represents a trumpeter blowing furiously through a gigantic bugle-horn, no mere trumpet, but a veritable trump, big enough to be used as an extinguisher for himself, horse and all! In my *Handbook*, copying the tickets on the Prince's set, I marked them as from Vizagapatam, but they are really from Peddapuram, 80 miles south of Vizagapatam, and, according to Mr. Edgar Thurston [*Journal of Indian Art* for April, 1891], of the Madras Museum, the tradition regarding them is that about the middle of the last century a certain Rajah of Vizagapatam ["City of Visaka," the Hindu Mars], having been advised by his astrologer to have a review of his troops every day without any risk of unnecessary shedding of blood, he had an army of these brass images cast. The whole of the old Rajah's mimic infantry, cavalry, and artillery were sold off at the beginning of the present century. and a number of them were presented by the descendant [Mr. G. L. Narsinga Row] of one of the purchasers to the Madras Museum. Others fortunately came into the possession of the Prince of Wales. Mr. Thurston says that the solitary foot soldier with a shouldered musket is a French fusileer of the period [1650–70].

The round dish in Jeypore enamel [No. 66 (17)] is the largest of its kind ever produced, and took four years in making. Like all other examples of this work, it is glorious in colouring. The next object [No. 67 (18)] is interesting from its resemblance to the "Ciborium minus,"† or pyx, in which "the Host" is kept after consecration, as "the Blessed Sacrament;" and there can be little doubt of the mediæval Christian Church having borrowed both the design and purpose of this vessel from the lotus-form *argha* or *yoni* used in the religious services of the Hindus. Ordinarily the *argha* is shaped like a boat [*argha-patra*, cf: Argo, and "patera"], after the manner of the *cymbium* of Isis, and used emblematically, as a cornucopia [horn of Amalthea], in pouring libations of milk, honey, &c., and in making offerings of grain, fruits, flowers, perfumes, &c., to the gods and the Brahmans, and to bridegrooms, and other worshipful persons. But when shaped as an 8, 12, or 16-petalled lotus, folded on an inner cup, just as the flowers of the *Nelumbium speciosum* are folded on their honeycombed seed-bearing "torus," it is meant to hold and enshrine the lapilliform *lingam* [to be distinguished from the *salagrama* of Vishnu] sacred to Siva, the "Lord of the *argha*" [Argha-natha], as Mahadeva, "the Great God," over all gods. The *argha* itself always symbolises *Parvati*, "the Mountaineer," the consort of Siva. In the "Tree of Life," with its affronted guardian beasts [cherubim], we have the ultimate poetical and artistic rendering of crude ideas suggested primarily by the same physiological phenomena;§ and the familiar "cone pattern" on Indian shawls, kincobs, chintzes, and carpets, of

* As such Garuda is "the Destroyer of Darkness," and Night, typified by the serpent he is often to be seen tearing at with his golden beak and claws.

† See also "The Kennett Ciborium," by Mr. Archibald Constable, in *The Scottish National Memorials*, Glasgow, James MacLehose & Sons, 1890. This admirable monograph has since been reprinted, with additions, by Mr. Constable.

§ The unaffected frankness with which this symbolism is used is at times most affecting. My children while I was living in Bombay all happened to be boys, and the rapidity with which I laid out the Victoria Gardens having also made a great local impression, I suddenly found myself an object of natural worship among the humbler classes of women in the neighbourhood who desired to have sons born to them. Every morning as I came out of my house I found the porch surrounded by these simple souls, to the number at last of over three and four hundred; and as I walked on giving the orders for the day to the *karbari* or "manager" of the garden, they would press forward and lay their offerings at my feet, all of these being "fascina" of a variety of kinds. Many would give but the leaf of the mango, or the *tagara* [Tabernœmontana coronaria], or of the bel [Ægle Marmelos] or the Cratæva religiosa. But the most common offering was the bud of the Rose Edward, often set up in a little silver cradle, one of which I still possess, and sometimes imitated in silver filigrain. I, on my part, always fell in sympathetically with their mute prayers, promising boys to all who, as good wives and mothers, might deserve them. And when the boys came, as they did in due proportion, I always had baskets of fruits of every kind sent me, plantains, cocoanuts, mangoes, oranges, &c., according to their season. But presently it began to appear that some of my poor *malis*, or "gardeners," were receiving money for my progenitive blessings, and I was obliged therefore to gradually put an end to the spiritual "culture" that had thus silently sprung up in the Victoria Gardens:—making a memorial *pot pourri* of all the votive rose buds.

The bane of our presence in India is that the usual orthodox Englishman cannot comprehend and will not tolerate such practices as these, and the other day in Madras, the police magistrate had a little Hindu boy flogged for, in the terms of the indictment, "exhibiting an indecent figure in public view." What he had explicitly done was to set up, according to universal custom, a symbolical image before a house that was in course of erection by a Mr. K. Streevansa, who was, indeed, first tried under the same absurd charge, but was acquitted, as he, the owner of the house, was not the person who had actually exhibited the figure. It was set up before Mr. Streevansa's house simply as an ingenuous and artless symbol of the Deity, and in public acknowledgment of the sentiment of the Hebrew Psalmist:—"Except the Lord build the house, they labour in vain that build it." The pillars of Jachin and Boaz, set up by King Solomon before the temple of Jehovah at Jerusalem, had exactly the same significance,—that in the strength of the Almighty alone can any work of man be surely established. The ultimate artistic form of the symbol, as I have been able to trace it step by step from India to Greece and Italy, is, as above indicated, the "Tree of Life," guarded by its affronted cherubim or witnesses. See also a letter of mine in the *Times* of 3 September last; since which date I have learned that on the indicted figure being removed from before Mr. Streevansa's house, the workmen refused to go on with the building of it.

which so many absurd explanations have been attempted, is but either a phalliform lotus bud, or, as in its ultimate evolution, the "Tree of Life," growing within "the Garden of Eden," the latter being still represented archaistically, as in the so-called "vesica piscis" of Christian art.

But of the Prince's show of Jeypore enamelling the daintiest device of all is the native inkstand [No. 70 (21)] modelled after an Indian gondola. The mingled brilliance of its greens, and blues, and reds, annealed on pure gold, mark the unapproachable perfection of the people of India in this the master handicraft art of the world.

Among the arms illustrated is a sword [No. 73 (24)], the fine steel blade of which, from "tang" to point, is sculptured throughout in half-relief with hunting scenes; and another [No. 75 (26)], the scabbard of which is of the most elaborate floral design enchased in hard gold; and a gun stock [No. 74 (25)] carved in ivory, against a chocolate stained background, with scenes of wild animal life, every group being a perfect cameo; and four gun barrels [No. 76 (27), patterned in gold with matchless mastery of the technical difficulties presented by such work, the barrel with budding poppy flowers, one bud nodding over another, along its entire length, being the noblest example of damascening known to me.

The last illustration [No. 77 (28)] is of an Ahmedabad kincob [Persian *kinkhwab*, mediæval "cammoca," French *mocade*, and English "mockado," this last form of the word having been used for a mock velvet!] or brocaded "cloth of gold"* [cf: Chinese *kim*, or *kin*, "gold."] Each end of it represents a "Paradise" [Persian *firdaus*, cf: Firdausi, "the Paradisaical," from the Sankrit *para-desa*, literally "a far-country"] set with four pots [cf: the "Venus-Gardens" of the Greeks and Romans] of the celestial [*i.e.* planetary] "Tree of Life," enclosed within its "cone" shaped "mystical almond" ["vesica"], here derived directly from the sacred lotus-bud; the whole woven in silks of the gayest colours on a stiff ground of radiant gold. The four square "Paradise" is bounded by a border of lotus flowers blooming on an angularly undulating stalk, along each side of which passes an unending procession of parakeets, inwrought of red and green with the most archaic conventionality, but every one alive, and rejoicing aloud in the unclouded sunshine of their life. There is no mistaking the voice of joy, which is the distinctive note of all the best Indian art. The body of the kincob is of tawny crimson, striped with bright gold, and diapered between the bright gold stripes with alternate lotus buds and flowers ["knop and flower pattern"] of dulled gold. It is worn as a robe by the women; and beholding a high-caste Hindu lady of the Mahratta Country in such glorious apparel as this, floating about her in waves of gold like a lambent aureole, Homer's familiar line of Helen is instinctively recalled to one's lips:—

"What winning grace! and what majestic mien!
She moves a goddess, and she looks a queen!"†

I have selected these illustrations not to tempt our English manufacturers to copy them, but to enkindle their admiration, wonder, and imagination to nobler achievements in their own industrial arts. But in protesting against our designers slavishly plagiarising Indian patterns, I do not mean that they should not receive suggestions from them as to the general forms and disposition of the ornamentation of English manufactures. The general forms belong to all the world. They have probably originated spontaneously, everywhere, among the artistic races of the world, and it is not possible for man, with his limited powers of invention, to get away from them. Nor, indeed, is it in the least desirable, for one of the greatest charms of human life is the essential unity which underlies the infinite variety of its manifestations, whether in nature or art. But what our designers should do is to give just this variety, derived from local conditions and circumstances, to the few really decorative types they have inherited in common with all the rest of the world from the dateless past. The details, therefore, should all be of pure English origin. We rarely find the lotus flower and bud in modern Persian art; but we always find the same knop and flower pattern which was represented in ancient Persian art either by the lotus flower and bud, or by the leafy head of the date tree and its cluster of fruit; these plant forms being replaced in modern Persian art by the rose, tulip, pink, narcissus, and other native flowers of the country. The knop and flower pattern, as represented by the lotus and its bud, probably originated in Egypt, and thence passed to Assyria, and it is from the latter country that the permutations of it seen on the Buddhistic sculptures of Bharhut, Sanchi, and Amaravati were obviously derived. From Assyria and Egypt it passed into Greece and Italy, and over all modern Europe. We have, therefore, not only a right to the use of the knop and flower pattern because in its crude shape it suggests itself, like the cross and key patterns, naturally to every one, as may be seen in the first efforts of clever children in designing, but because we have inherited it historically. But what we have to do for ourselves is to quicken the decorative forms we have received from other countries, with our own national, civic, and family, and, I would add, personal life; by adapting to them our own country fruits and flowers, and animals, and our own religious and state symbols, and civic and family arms and crests, and the emblems of our own personal

* At first these brocades or broches, *i.e.* "embossed" stuffs, were wholly of gold, but gradually silk was introduced in their manufacture, either as a ground for the raised charging of gold, or for the variegated patterning on a ground of intercurrent gold.

† Literally:—"How awfully like she is to the immortal goddesses."

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lives. In this way every family in England might, as is the case with the handicraft families of the East, have its own designs, in carpets, curtains, wall papers, lining papers for books, and in glass and crockery, as well as in family plate. The complete nationalisation of English art in this way, under the direction of the first masters of the age, would probably in a generation transform us into a finished artistic race, and give our manufactures a legitimate hold on the markets of the whole civilised world we might then hope to never lose again. The knop and flower pattern is conspicuously represented on the Bharhut and Sanchi sculptures by a full-faced lotus flower, alternating with lotus buds, placed end to end, so as to fill up the spaces between the flowers with an hour-glass-like ornament. We find this arrangement of the knop and flower pattern constantly repeated with more or less of local character in Greek and Roman, and modern European art. It occurs in the vestibule of Drury Lane Theatre, where its representation is almost identical with that found at Bharhut and Sanchi. It is seen on thousands of London houses, and often on London garden-walls, in which the "flower" is represented by a course of round holes in the wall, the parapet of which is supported by the hour-glass-like "knop" done in solid masonry. It is always interesting to observe these more or less literal representations of the same ancient forms. They please a learned man, and they may satisfy a cultivated man's sense of academical propriety; but they never touch the heart of any man, simple or cunning. When, however, Messrs. Wedgwood and Co. exhibited at Paris, in 1867, an earthenware dessert service, in which all the plates and dishes were ornamented with the red-tipped daisy flower and daisy bud, in the same knop and flower arrangement, every one who saw it was delighted. Nothing could be more fresh, attractive, and satisfactory in every way. The design pleased all the more because while it was of the simplest and the happiest originality, its direct historical descent from the art of Nineveh, Athens, and Rome was obvious. There is always a fascination in thus preserving our historical connexion with the past; and its severance involves no less a loss in art, than in social economy and politics.

The cause, the "causa causans," of the Hindu handicraftsman's natural artistic tact is, undoubtedly, the hereditary caste system, with its antique village organisations, which has survived every political and religious revolution in India. By the caste system every man is bound down to follow, so far as circumstances will admit, his father's occupation; while, by the concomittant village system, every man belonging to the four great castes of the Brahmanical Hindus is provided, as a perpetual tenant practically, with his due share of the village lands for the endowment of his family. Thus to every man his patrimonial livelihood is doubly assured; and it is this fundamental fact that gives to the unsophisticated life of the Hindus, where they are able to live it, without molestation, or distraction, under their own institutions, the sense of security, and serene and dignified ease, which have always, in all countries, proved favourable to the development of an immutable national culture. There can be no popular arts without popular traditions, and traditional arts can only arise spontaneously among a people whose social and municipal institutions are based on a sufficiently wide recognition of their inherent and irresoluble rights in the soil. The village communities have, in a word, been the strongholds of the arts of India; and where these arts have passed out of the villages into the world beyond, the caste system of the Code of Manu has still been their best defence against the competition and degradation of foreign fashions. For the surplus village artizans, wherever they settled, held themselves together in caste guilds; and in this way gradually formed round the central seats of government, and of the home and foreign commerce of the country, such famous polytechnical cities as Ahmedabad and Baroda in Western India, and Morshedabad, Benares, Lucknow, Delhi, Agra, and Lahore in Northern, and Masulipatam, Tanjore, Madura, Vizagapatam, and Seringapatam in Southern India.

The guilds are condemned by many for arbitrarily fixing the hours of labour and the amount of work to be done in them by the strictest bye-laws. But the object of these rules is to give weak and unfortunate members the same chance in life as others more favoured by fortune. They are rules absolutely necessary to the proper working of any co-operative organisation of society; and they naturally follow from the religious conceptions governing the whole theory and practice of communal life in India, and which are, indeed, the ultimate cause of the artistic pre-eminence of all Indian manufactures.

The Hindu knows no hard and fast distinction between earth and heaven, or between the past, the present, and the future; for to him they are convertible states and conditions, and indeed indistinguishable in the hidden life he lives in the One Eternal God; while he considers himself as the representative of an indivisible and spiritual family, existing in the Godhead from the beginning of time; his most sacred duty to them being the obligation, as their momentary earthly head, to do his utmost to sustain their continuance to the end of time. This is the faith which so indissolubly binds every Hindu to his ancestral occupation and lands, as the surest guarantee of his family against extinction; or, in other words, their damnation, not only present and prospective, but also retrospective.

Such a faith transforms everything in this life into emblems and suggestions of the life to come: and this super-natural symbolism of Indian life intimately inspires and pervades every Indian manufacture, and is the chief, and the pre-disposing cause of their artistic quality. On the other hand, the absence of symbolism is the weakness of modern

European, as it was, in a less degree, of Greek and Roman art; for Europe when first civilised, blindly accepted the already existing decorative types of Africa and Asia, where indeed they all originated in the religious ritual of all Eastern life, but which had, for the most part, no higher meaning than ornament in Greek and Roman art, any more than they have in modern European art. Christianity brought into mediæval Europe a beautiful transcendental art of its own; but it belongs to Christianity only, and no longer to modern Europe. Could, indeed, the secular civilisation of Europe again become animated by the conviction of the supernatural character of man's being and destiny, it would at once be transformed into the similitude of the inner world of our spiritual consciousness; and all the relations, charities, and amenities of life, would once more have a deeper meaning for us; and all our joys and sorrows, duties and pleasures, be illustrated by a symbolical ritual, now found associated only with the worship of fanatical sectaries, or prostituted to the prurient vagaries of artists who have given themselves over to that most fatal error of modern culture, that beauty is its own and self-sufficient highest good. But there is no art, except as the gracious minister of the subjective sense, pervading all humanity, of the supremacy of truth and goodness in the order of the universe. This internal consciousness of a world of spiritual grandeur external to ourselves, which is the abiding incentive, however vaguely apprehended, to a higher ideal of human life, even among the lowest savages, is indeed all that redeems man from being degraded to the level of the beasts that perish. In India everything that is made is for direct religious use; and there is nothing made that has not a religious significance. The materials of which different things are fabricated, their weight, and the colours in which they are painted, are fixed by religious rule. An obscurer symbolism than of material and colour is to be traced also in the forms of things, even for the meanest domestic uses; and every detail of decoration has its spiritual meaning. It is this which gives its specific charm to all the handicraft work of India. It would be the same in England if our lives were animated by a similar faith. Everything about us would have its mystical meaning and mark. Nothing would be too insignificant on which to lavish its appropriate degree of reverent art. We should return, without any necessary admixture of superstition, to our old nuptial usages, and loving observances at child-bearing, and to our old Christmas and Easter customs, and our time-honored popular ceremonials at death and burial. Now they are all foregone, or maimed in their rites, and relegated to mercenary hands.* A home-worked chrisome-cloth, or a family lech-pall, is no more to be seen in the length and breadth of England, where, down to the end of the seventeenth, and even to the middle of the eighteenth century, every household was a school of fine needlework. We have been attempting of late years to revive this delightful feminine accomplishment; and if it still languishes this is but for some as yet unascertained defect of sympathy with the true sentiments of the democracy, by which alone can the active worships of any country's idiosyncratic arts be unstintedly and productively sustained. The promoters of the revival have not been sufficiently touched with the feeling of the infirmities of the common English people. Their efforts are, however, sure of success in the end, and probably far beyond their original anticipations. A correct national taste in art is best formed by the domestic practice of some artistic handicraft: and thus it was through our English embroidery of the seventeenth century that our porcelain painting in the eighteenth century derived its unstudied but long prepared impulse from the Masulipatam chintzes imported into England in the course of the earlier trade of the East India Company.

The first lesson, then, to be learned from a study of the sources of the superiority of the industrial arts of India, is the absolute unity of human life, and, more than that, of all nature: a unity ever kept before the Hindus, and before all Orientals, by such ritualistic and artistic emblems as the "Tree of Life," and the "Garden of Eden,"—physiological, terrestrial, and celestial or cosmical,—"a Virgin Mother," "the Holy Mountain," "the [four-square] Heavenly City," &c. In every self-developed country its social polity, religion, arts and commerce, are all integral parts of one homogeneous whole; so that no single part can be touched with any taint without more or less infecting all the rest. A people, cannot, therefore, determinately give themselves up to manufacturing piece-goods which fade in the sun, and run with size in the rain, and to the fabrication of "shoddy" broadcloth, and "Brummagem" hardwares, without running the risk of gradually becoming dishonest, false, and rotten to the core, in all the aspirations, undertakings, and institutions that make up their national life. The arts are the final expression of the whole moral and material

* To-morrow I have to stand sponsor at the initiation of a child into the Christian religion; but nowhere have I been able to find a St. Brice's spoon for the occasion, or a St. Martin's, or even,—for this should not have been impossible,—an accurately attributed set of Apostle-spoons, nor a correct [two-handled] caudle-cup, engraven in the image, or in the name, of the Blessed Virgin Mary; and I have, therefore, had to put up with a [one-handled] mug, degraded from a true, "Queen Anne," caudle-cup, and with the silver "knife and fork and spoon" that make up the regulation Christening present of this secular age! This is what free-thinking Protestant sectaries, through their breaking abruptly and violently with the traditions of the Catholic Roman Church, have brought us to at last. "*Omnia perdidimus; tantummodo vita relicta est.*" Paganism, by whatever ignorances, superstitions, and cruelties it is darkened, always maintained, as it still maintains, the sacramental status of life absolutely and universally. That doctrine, at least, it has transmitted in its full integrity from the earliest antiquity; of which Cicero so finely observes:—"*Antiquitas, quo proprius aberat ob ortu et divina progenie, hoc melius ea quæ erant vera, cernebat.*" And Christianity, though it suffered in its dogmatic teaching from the breach in the continuity of its development caused by the overthrow of the Roman Empire, has still, in its great historical organisations, preserved at least the sacramental character of the "One, Holy, Catholic, and Apostolic Church." But slowly, and surely, Protestantism has undone all this; while the difference between it and the Catholic Roman Church, from which it seceded, on the doctrines involved in the sacramental view of life, is so deeply rooted that reconciliation between them is impossible; and hopeless for ever is the dream that—

would reconsecrate our wells
To good St. Filian and to fair St. Anne;
And from long banishment recall St. Giles,
To watch again with tutelary love
O'er stately Edinborough throned on crags.

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condition of a people. Judged, then, by their art manufactures, what is the forecast we may form of the commercial and political future of the people of this country? And have we not already a, haply saving, premonition of the fate that dogs and overshadows them, in the remarkable degradation of public life among us, during the humiliating course of the past twenty years of our yearly drooping history? Or are we free-trading Englishmen at heart deliberately of the philosophy of the *Fable of the Bees*,† that the vilest and most hateful qualities of men are the most necessary qualifications for success in business, and the true sources of the strength and prosperity of states?

The next lesson to be learned from the handicraftsmen of India is the extreme value of the patience with which they elaborate all their work, and which is in truth the true magic whereby the inspirations of art are wrought into reality and life.

And the last lesson is, that without the motives springing from religious faith there can be no real artistic illumination of life whatever. This consideration may seem to have little direct practical connexion with the manufactures we may hope to provide for the general markets of the East. These manufactures will for the greater part be entirely machine-made goods, affording but a limited scope for artistic workmanship. We can never supplant the sumptuary handicraft productions of India. The demand for them in India and elsewhere can only be supplied by India; and any attempt to compete with the native production of them by machine-made imitations can only end in unqualified failure. But as the modern European type of civilisation spreads in India, and through all the countries of the Indian Ocean and the China Sea, a vast demand will gradually grow up for ordinary dyed calicoes, and silks, and woollen goods, the domestic handlooms of India could never meet, and only machinery will ever be able to supply. That market we may legitimately claim for our own: and our future commercial and political position in the world intimately depends on our securing it; while, substantially, what is principally required to make and keep it ours, is that the goods we provide for it should be of full measure, durable, free from size [which is a pollution to all Hindus], and coloured with fast natural dyes. Yet, indirectly, even the commonplace intelligence and honesty that alone are immediately concerned in the machination of such fabrics as these, receive their best and most fruitful inspiration from the general culture of a nation, where it is based on a devout sense of duty to God, and goodwill toward men.

"The Morrow of St. Martin," [12 November], 1891. GEORGE BIRDWOOD.

† "Thus Vice nurs'd Ingenuity,
Which joined with Time and Industry
Has carry'd Life's Conveniences,
Its real Pleasures, Comforts, Ease,
To such a Height, the very Poor
Live better than the Rich before,
And nothing could be added more.
So Vice is beneficial found.
. . . . .
Nay where the People would be great,
As necessary to the State,
As Hunger is to make 'em eat.
Bare Virtue can't make Nations live
In splendour; they that would revive
A Golden Age, must be as free
For Acorns, as for Honesty."

The Fable of the Bees, or Private Vices Publick Benefits [Bernard De Mandeville]. J. Tonson, 1728.

LIST OF ILLUSTRATIONS.

Pedigree of their Royal Highnesses the Prince and Princess of Wales; Portraits of their Royal Highnesses the Prince and Princess of Wales; Marlborough House, the Garden Front; Marlborough House, the India Room—Cases of Arms; Marlborough House, the Drawing Room; Sandringham Hall, the Garden Front; Sandringham Hall, the Dining Room; Sandringham Hall, Group of Arms in Dining Room; Sandringham Hall, the Drawing Room; Sandringham Hall, Vestibule; Gold Tray from Mysore, Southern India; Shrine Screen from Madura, Southern India; Brass Figures from Vizagapatam, Southern India; Enamelled Plate from Jeypore in Rajputana; Enamelled [*argha*-form] Atardan from Jeypore in Rajputana; Enamelled Stand of an Atardan; Enamelled Cup, Saucer, and Box from Jeypore in Rajputana; Enamelled Inkstand from Jeypore in Rajputana; Group of various Indian Arms; Detail of Enamelled Sword Hilt and Appendages; Detail of Graven Sword Hilt and Blade; Detail of Carved Gun Stock; Detail of Sword Hilt and Scabbard of Pierced Work; Details of Four Gun Barrels; Kincob.

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Denmark.

GORM, THE OLD (840).
HARALD BLUE-TOOTH.
SWEYN. Thyra. Gunhilde.
Canute the Great, King of England (1017). Harald. Guida. ESTRID=Earl Ulf.
SWEYN. Estridsen.
Harald. Canute. Olaf. ERIC. Benedict. Sweyn. Ubbe. Niels. Ingerid. Sigrid.
Harald. Eric. CANUTE. Ragnhild.
WALDEMAR I. (1157—1241).
Canute 6th. WALDEMAR II. Sophia. Richissa. Ingeberg. Magnus. HELENE.
Waldemar. Eric. Abel. CHRISTOPHER. Sophia. Niels. Canute.
ERIC GRIPPING.
Eric Menved. Christopher II. Margaret. RICHISSA.
SOPHIA.
HENRY II. John. Nicholas. Elizabeth.
GEHARD 6TH. Ulricht. Henry. Elizabeth.
Henry III. Gehard 7th. Adolph. HEDWIG.
CHRISTIAN I. Maurice. Gebard.
Hans. FREDERICK I. Margaret.
CHRISTIAN III. Dorothy. Hans. Rudolph. Frederick. Elizabeth.
HANS THE YOUNGER. FREDERICK II. Anna. Magnus.
CHRISTIAN IV. (1558—1648). Ulric. Augusta. Hedwig. Hans. ANNE (married JAMES I., ENGLAND).
Christian. FREDERICK III. Ulric. Leonora. Waldemar. Christina. Christian Ulric. Hans. Ulric.
CHRISTIAN V. Anne. Fredericka. Wilhelmine. George. Ulrica. Ulric.
ALEXANDER. FREDERICK IV. Christian. Sophie. Karl. Wilhelm. Christian.
ERNEST. CHRISTIAN VI. Charlotte Amalie.
AUGUSTUS PHILIP (1675). FREDERICK V. (1746—1766). Louise.
Direct line to
FREDERICK (youngest son). Sophie. Magdalene. Wilhelmine. Christian
FREDERICK WILHELM (1831). Christian VIII. (1839—1848). Julienne. LOUISE-CHARLOTTE. Frederick VII.
Karl. Frederick. Julius. John. CHRISTIAN IX. (fourth son)=LOUISE-WILHELMINE. Marie. Frederick. William. Aug
Christian. Frederick. Wilhelm. Marie. Sophie. Thyra. Waldema

ALEXANDRA, PRINCESS OF WALES.

Hesse.

WILLI[AM] THE STOUT.
OTTO THE YOUNG (began to reign as Duke of Brunswick).
ALBERT THE [WISE]. John.
Henry the Admirable. [OTTO] THE FAT. William.
Otto. Ernest. [MAGNUS] THE MEEK.
Lewis. [HENRY] TORQUATUS.
Frederick. BER[THOLD]. Henry. Otto.
Otto the Lame. [FREDERICK] THE GREAT.
Bernard. OTTO.
[HENRY] THE YOUNG.
Otto. ERN[EST] CELL. Francis.
(married Dorothy, Christian of Denmark).
Francis.
Christian. Augustus. Frede[rick].

England.

EGBERT (827).
ETHELWOLF.
Ethelbald. Ethelbert. Ethelred. *ALFRED.
EDWARD THE ELDER.
Athelstan. EDMUND I. Edred.
Edwy. EDGAR.
Edward the Martyr. ETHELRED THE UNREADY.
EDMUND IRONSIDE. Edward the Confessor.
Edmund. EDWARD THE OUTLAW.
Edgar Atheling. MARGARET (married Malcolm of Scotland).
MATILDA (married Henry I.).
William. MATILDA OF ANJOU.
HENRY II.
William. Henry. Richard. Geoffrey. JOHN. Four daughters.
HENRY III. Richard.
EDWARD I. Edmund Crouchback. Two daughters.
EDWARD II. Thomas. Edmund.
EDWARD III.
Edward, Black Prince. William. Lionel. *JOHN OF GAUNT. Edmund. Thomas.
JOHN BEAUFORT.
JOHN BEAUFORT.
MARGARET TUDOR.
HENRY VII.=Elizabeth (dau. Edward IV.).
Arthur. MARGARET (married James IV.). Henry VIII. Mary.
JAMES V., SCOTLAND.
MARY, QUEEN OF SCOTS.
(married ANNE OF DENMARK) JAMES I. OF ENGLAND.
WILLIAM. FREDERICK V.=ELIZABETH. Charles I. Henry (eldest son).
Magnus. John. GEORGE.
ERNEST=SOPHIA. Maurice. Rupert (eldest son).
(fourth son and Elector of Hanover).
GEORGE I.
GEORGE II. Sophia.
FREDERICK (married Augusta Saxe-Coburg). William. Louisa.
[Caro]line (youngest daughter). GEORGE III. Edward of York. William. Henry. Augusta.
George IV. Frederick. William IV. EDWARD (DUKE OF KENT). Ernest (Duke of Cumberland). Augustus. Adolphus (Duke of Cambridge). Six daughters.
VICTORIA=Albert of Saxe Gotha.
Victoria. Alice. Alfred. Helena. Louise. Arthur. Leopold. Beatrice.

ALBERT EDWARD, PRINCE OF WALES.

PEDIGREES OF THEIR ROYAL HIGH[NESSES] THE PRINCE AND PRINCESS OF WALES.
Adapted from Mr. Henry [illegible]'s "*Prince, Princess, and People.*"

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H.R.H. The PRINCE OF WALES.

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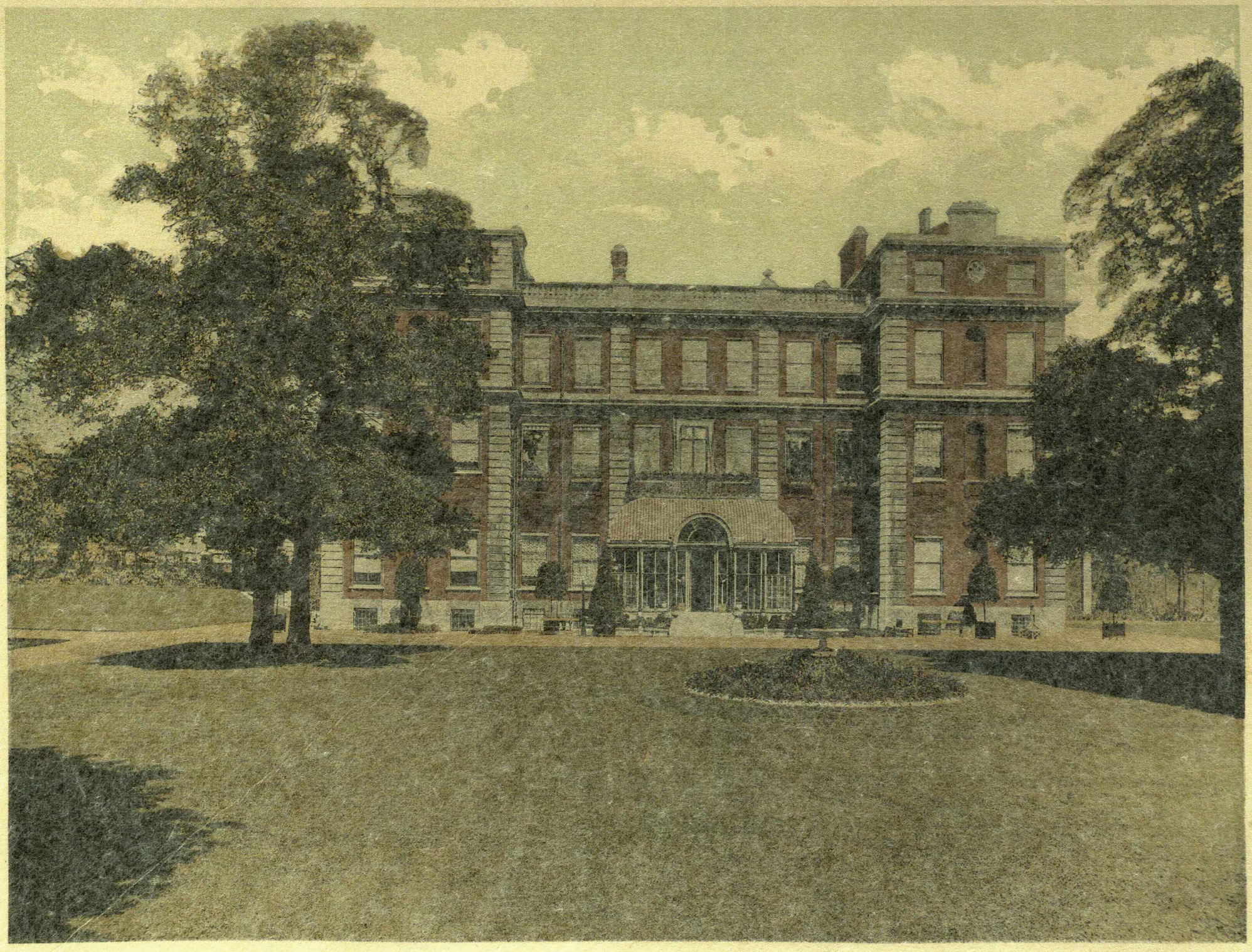
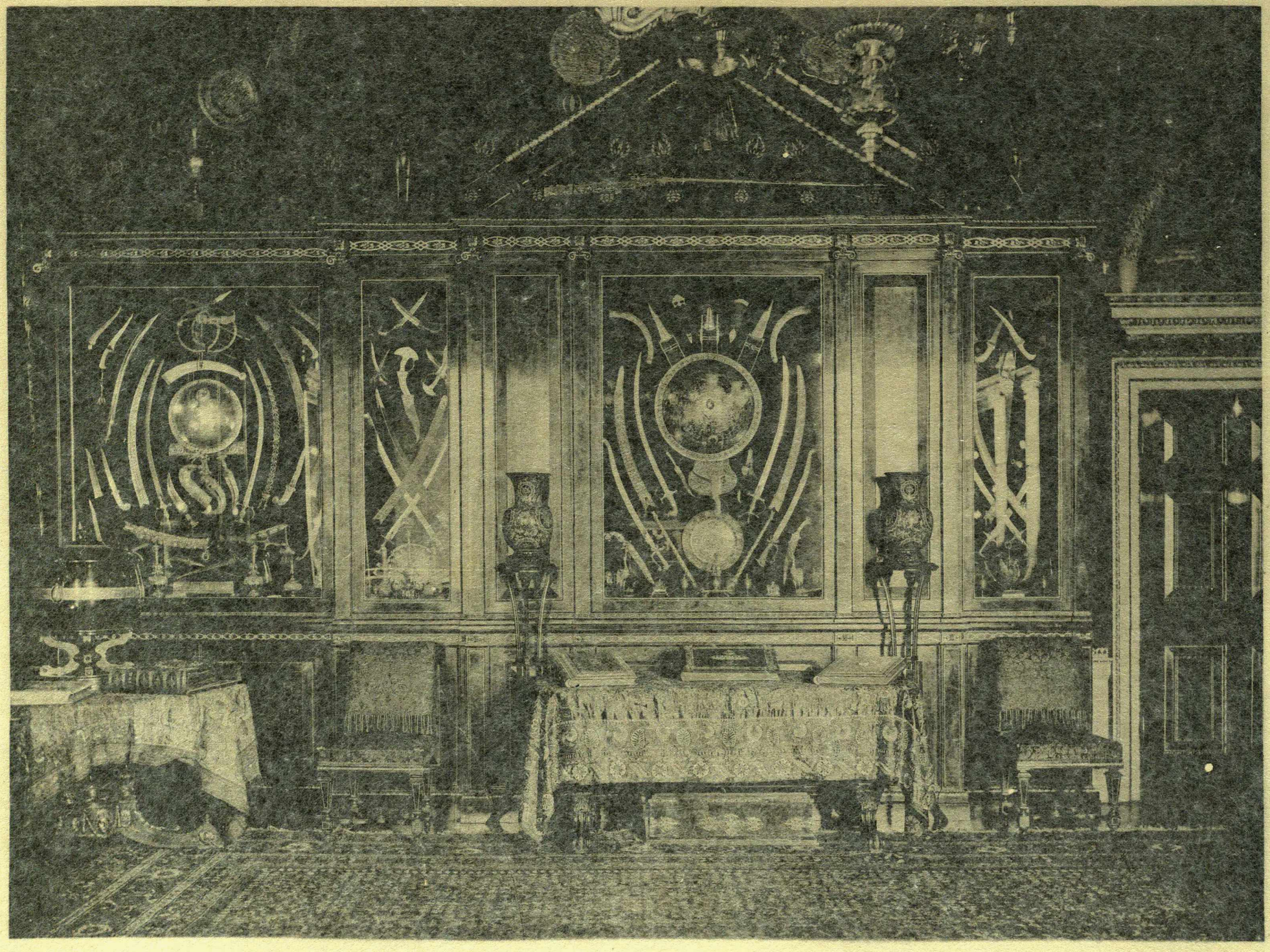
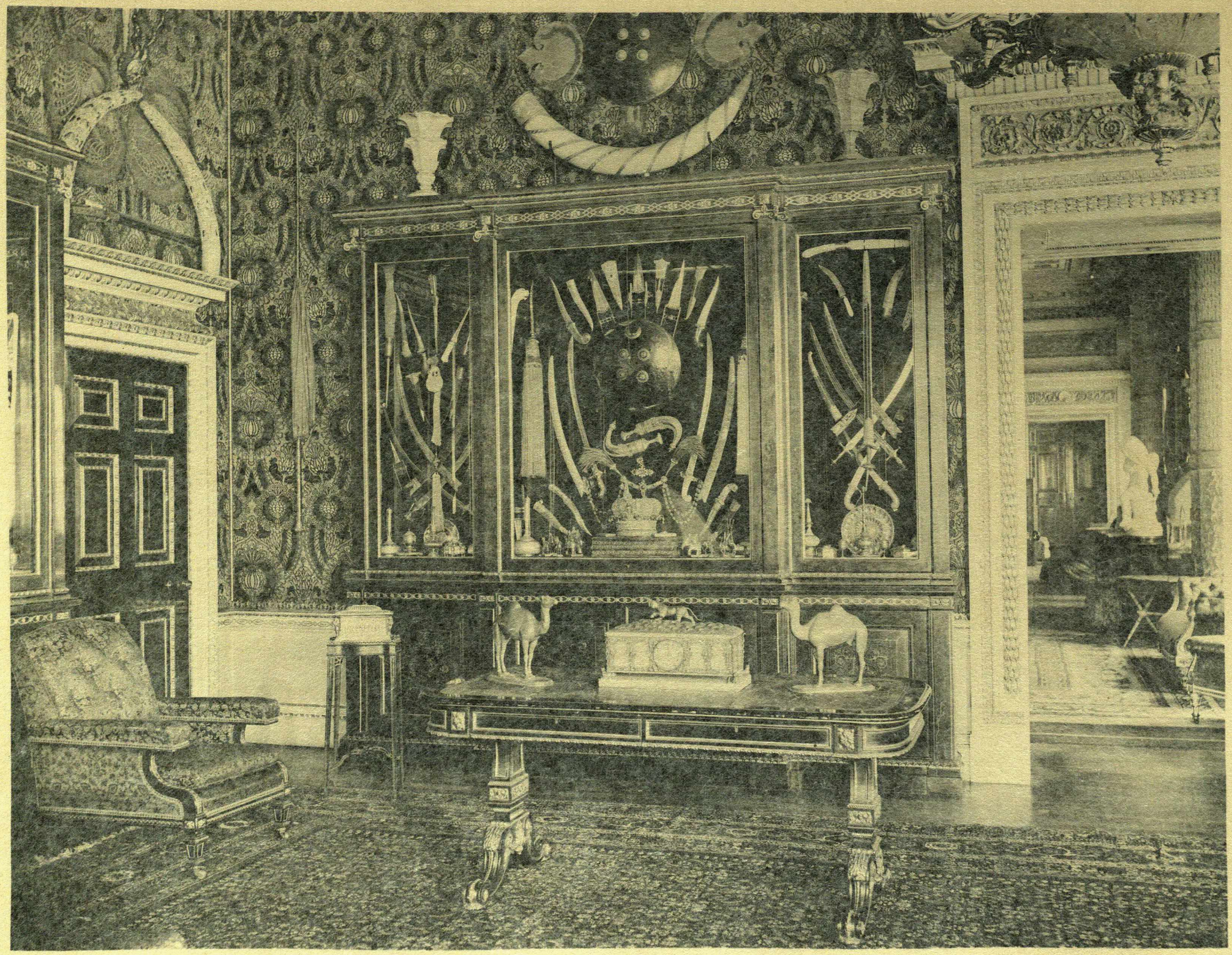


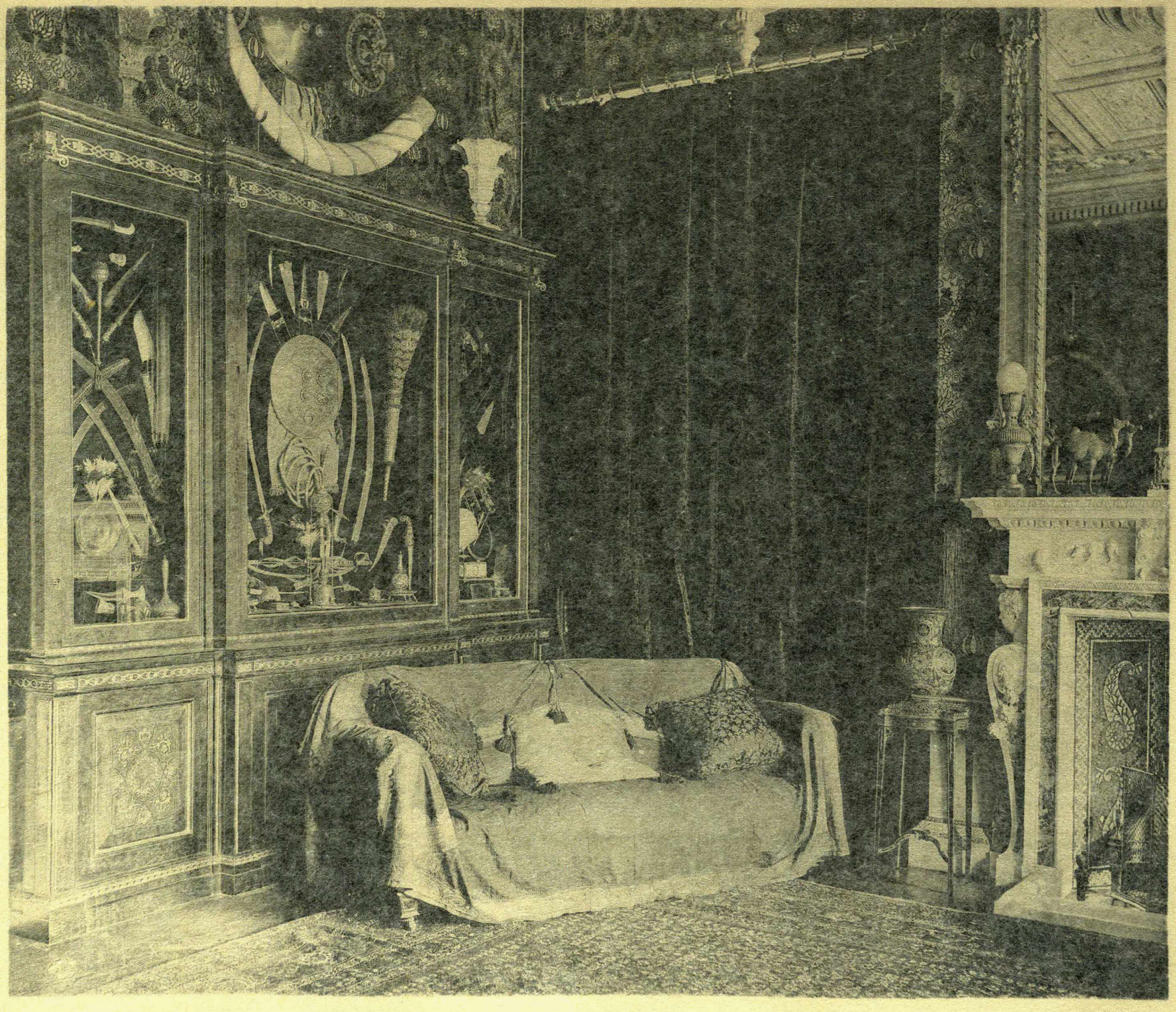
52 (3).—Marlborough House, the Garden Front.



53 (4).—Marlborough House, the India Room—Case of Arms, &c. (*a*).



54 (5).—Marlborough House, the India Room—Case of Arms, &c. (*b*)



55 (6).—Marlborough House, the India Room—Case of Arms, &c. (*c*).

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58 (9).—Sandringham Hall, the Dining Room.

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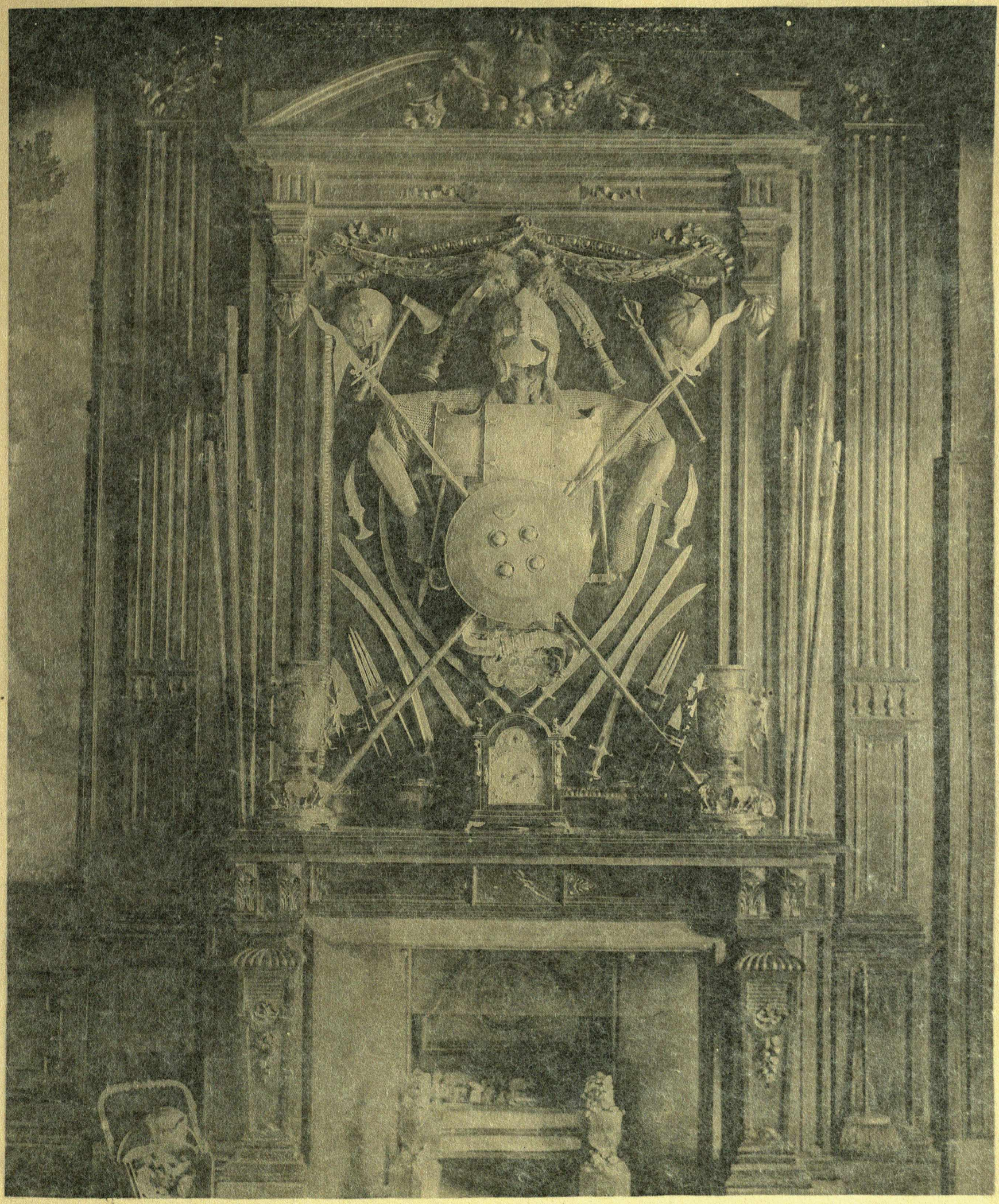

59 (10).—Sandringham House, Group of Arms in the Dining Room.

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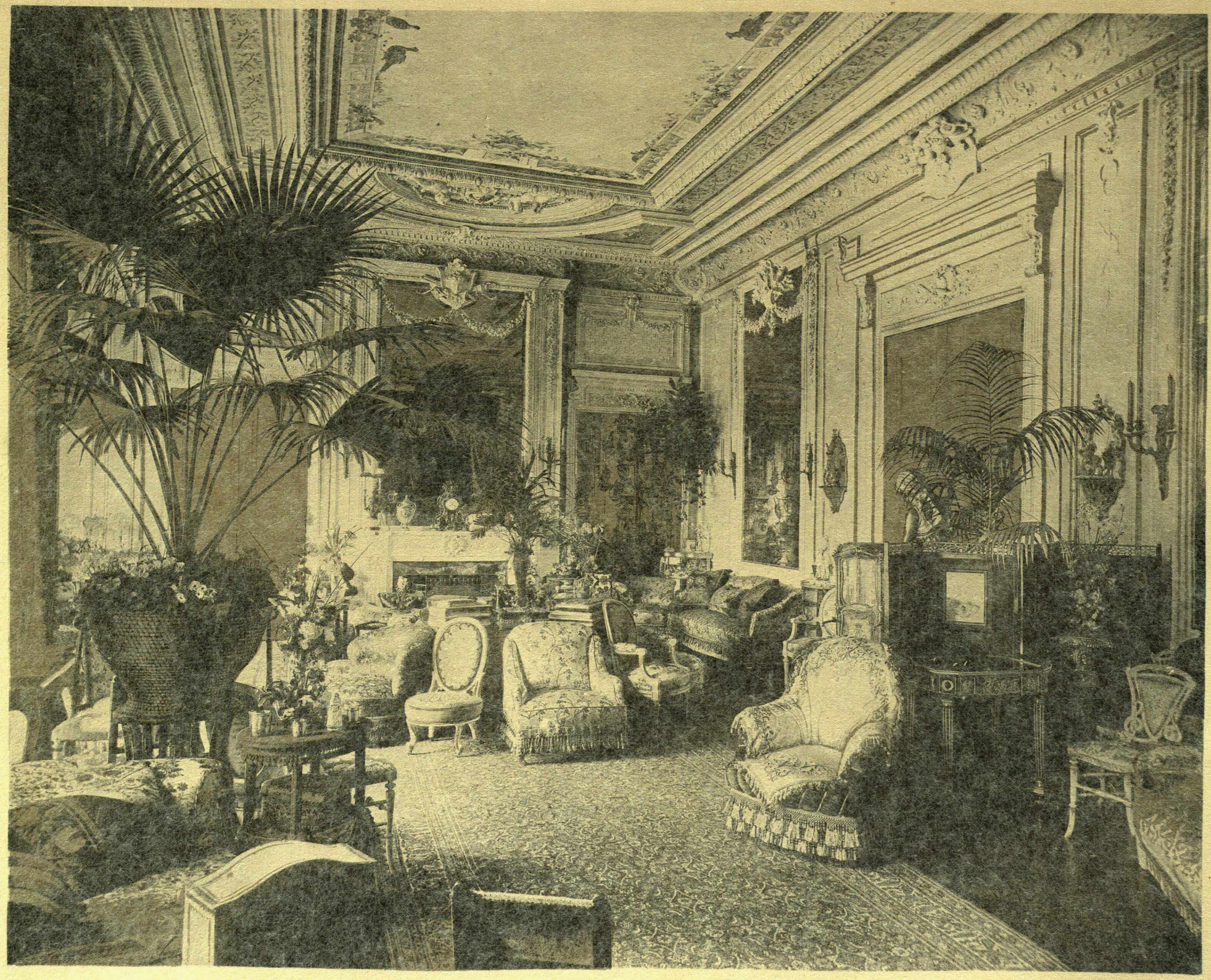

60 (11).—Sandringham House, the Drawing Room.

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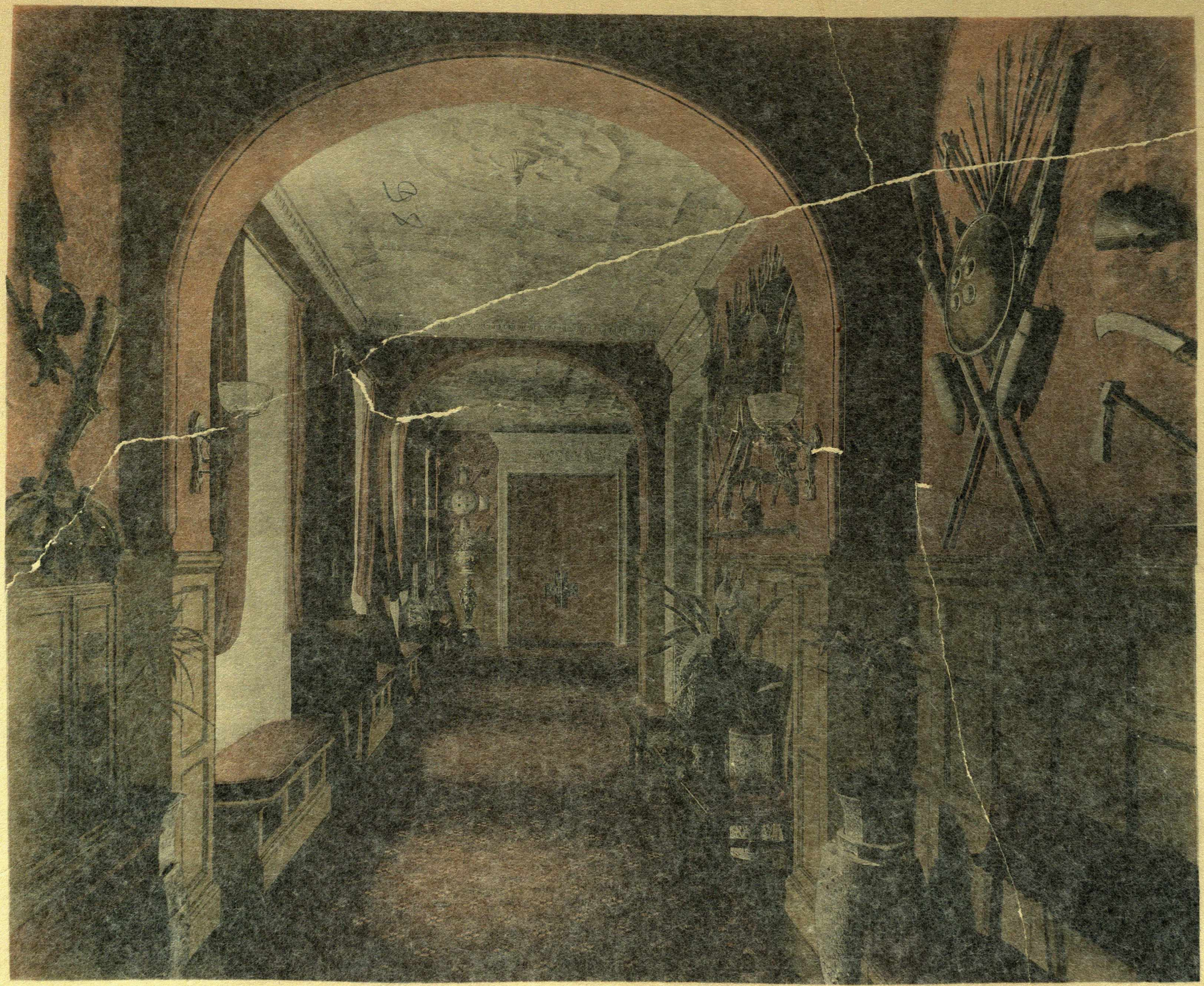

61 (12).—SANDRINGHAM HOUSE—VESTIBULE.

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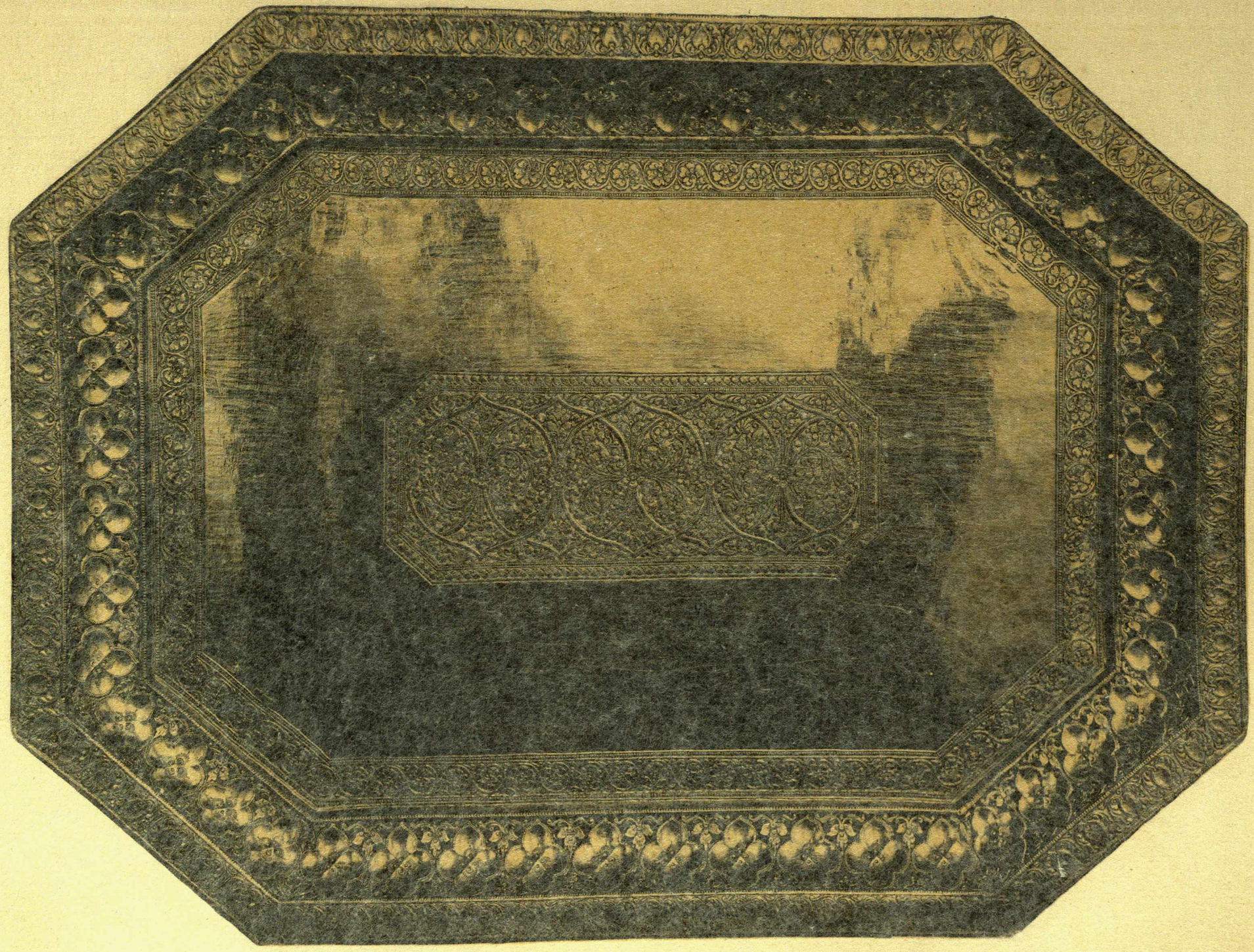

62 (13).—A Gold Tray from Mysore, Southern India.

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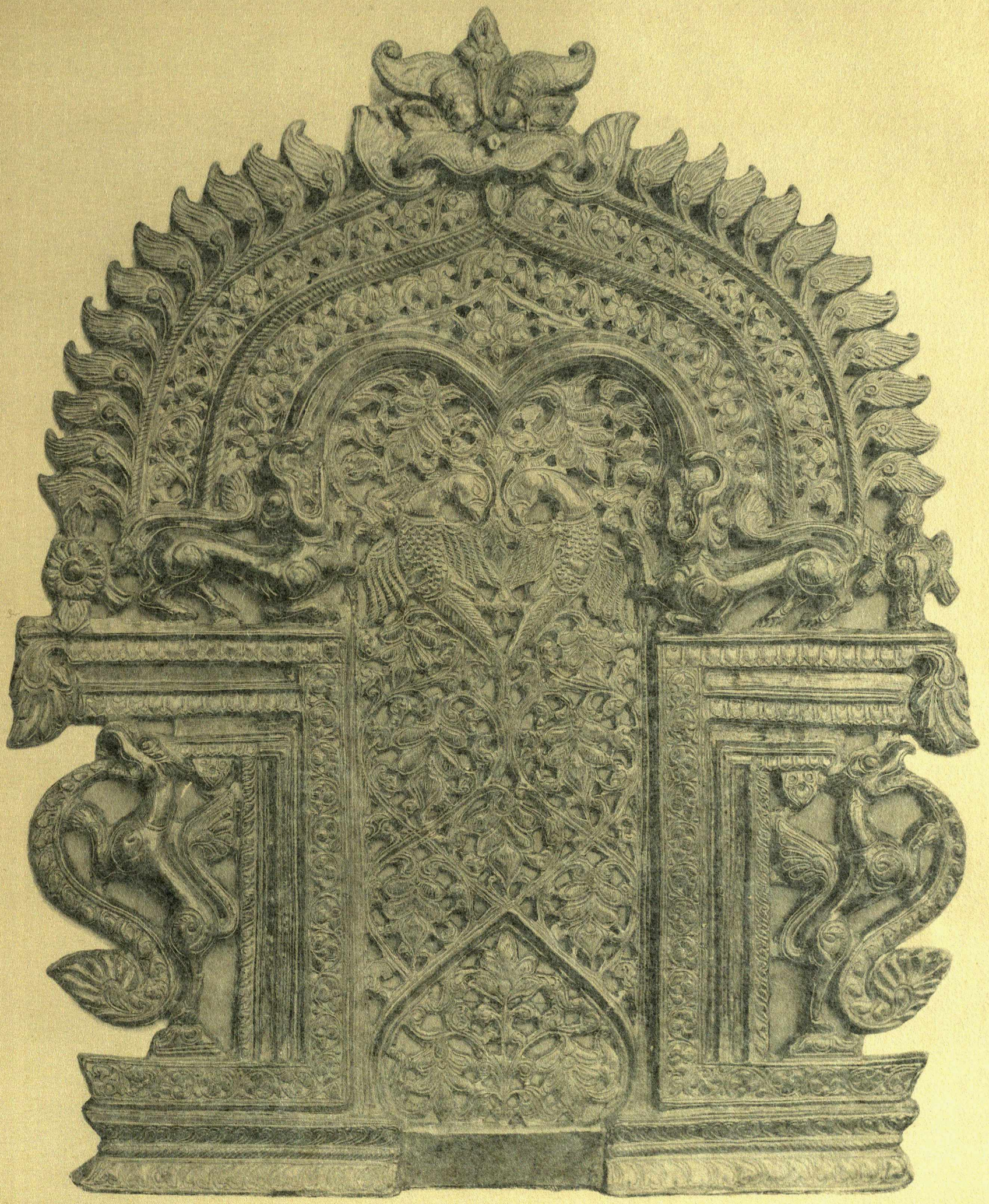

63 (14).—A Shrine Screen from Madura, Southern India.

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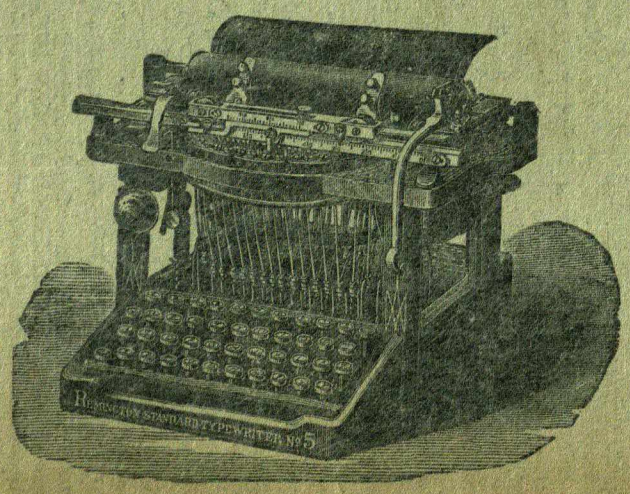

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THE MUSIC

AND

MUSICAL INSTRUMENTS

OF

Southern India and The Deccan

BY

C. R. DAY

CAPTAIN, OXFORDSHIRE LIGHT INFANTRY

WITH AN INTRODUCTION BY

A. J. HIPKINS, F.S.A.

THE PLATES DRAWN BY WILLIAM GIBB.

LONDON & NEW YORK: NOVELLO, EWER & CO.

and

ADAM & CHARLES BLACK, LONDON.

—

MDCCCXCI.

PROSPECTUS.

OF late years so many works of importance dealing with the subject of National Music have appeared that for the publication of another it is felt that some explanation may be necessary.

The subject of Oriental Music, presenting, as it does, ideas so fresh, and musical systems so distinct from what we, in Europe, are accustomed to, necessarily offers an ever widening field for study and research. The musical systems of China, of Arabia, and of Egypt have already been dealt with by various distinguished musicians in a more or less searching manner; but it is with surprise we note that a work dealing conclusively with the Music of India has yet remained to be written. It is true that works upon the subject have appeared, but since the writings of Sir William Jones, at the end of the last century, and of Captain Willard, some thirty years later, the subject, which teems with interest for the student and for the musicologist, has been allowed to remain unnoticed. The work now about to be published has been the result of much study and research during a term of foreign service while the author's regiment was in India; and the Publishers venture to hope that the information here offered to the public for the first time will prove of great interest and will supply a want hitherto much felt amongst musicians and musical inquirers. The book deals both with the legendary origin of music among the Aryans and with its principles as understood in Modern India; the peculiar scales and rhythms employed are noticed in detail, while the Indian airs with which the book is interspersed render it of greater interest to the amateur. The subject of

temperament, about which so many theories have been propounded, has also been touched upon, and the experiments of the late Dr. A. J. Ellis, F.R.S., which he conducted expressly for this work, are here first published.

To add to the interest of the work a learned introduction from the pen of Mr. A. J. Hipkins, F.S.A., is prefixed.

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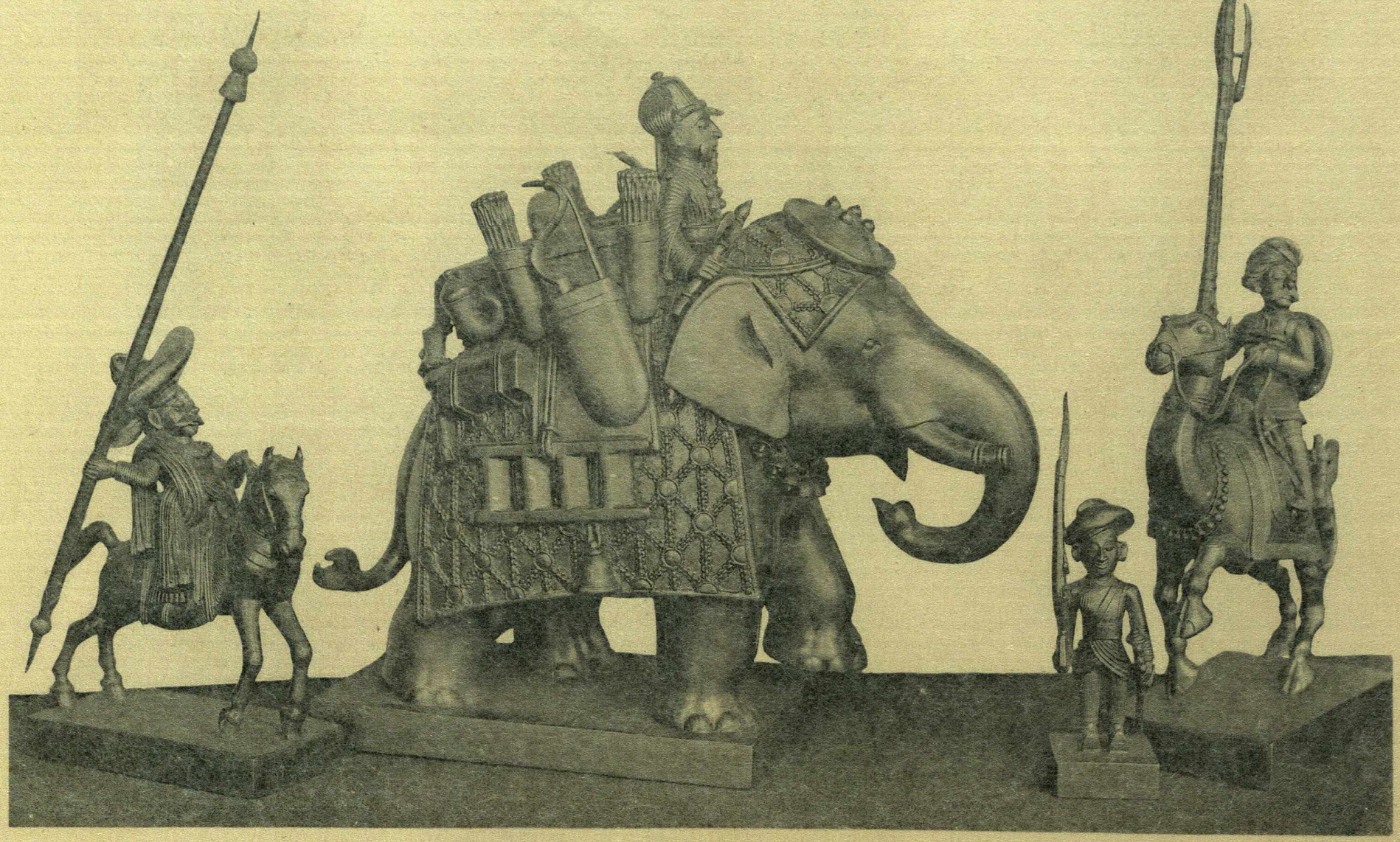

64 (15).—Brass Figures from Vizagapatam, Southern India.

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65 (16).—Brass Figures from Vizagapatam, Southern India.

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66 (17).—Enamelled Plate from Jeypore in Rajputana.

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67 (18).—Enamelled Atardan from Jeypore in Rajputana.

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68 (19).—Enamelled Stand of an Atardan—Inside View.

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69 (20).—Enamelled Cup, Saucer and Box from Jeypore in Rajputana.

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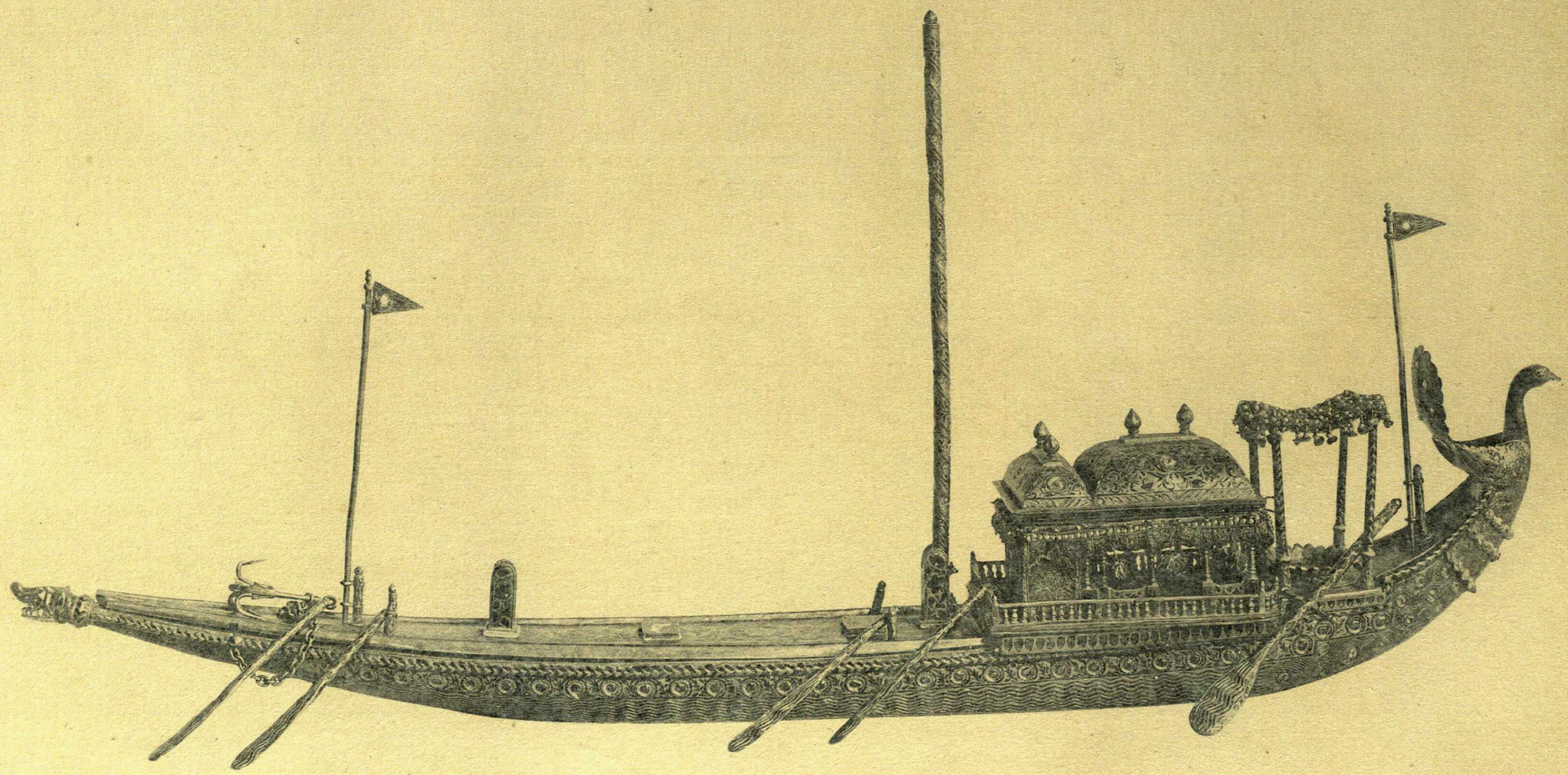

70 (21).—Enamelled Inkstand from Jeypore in Rajputana.

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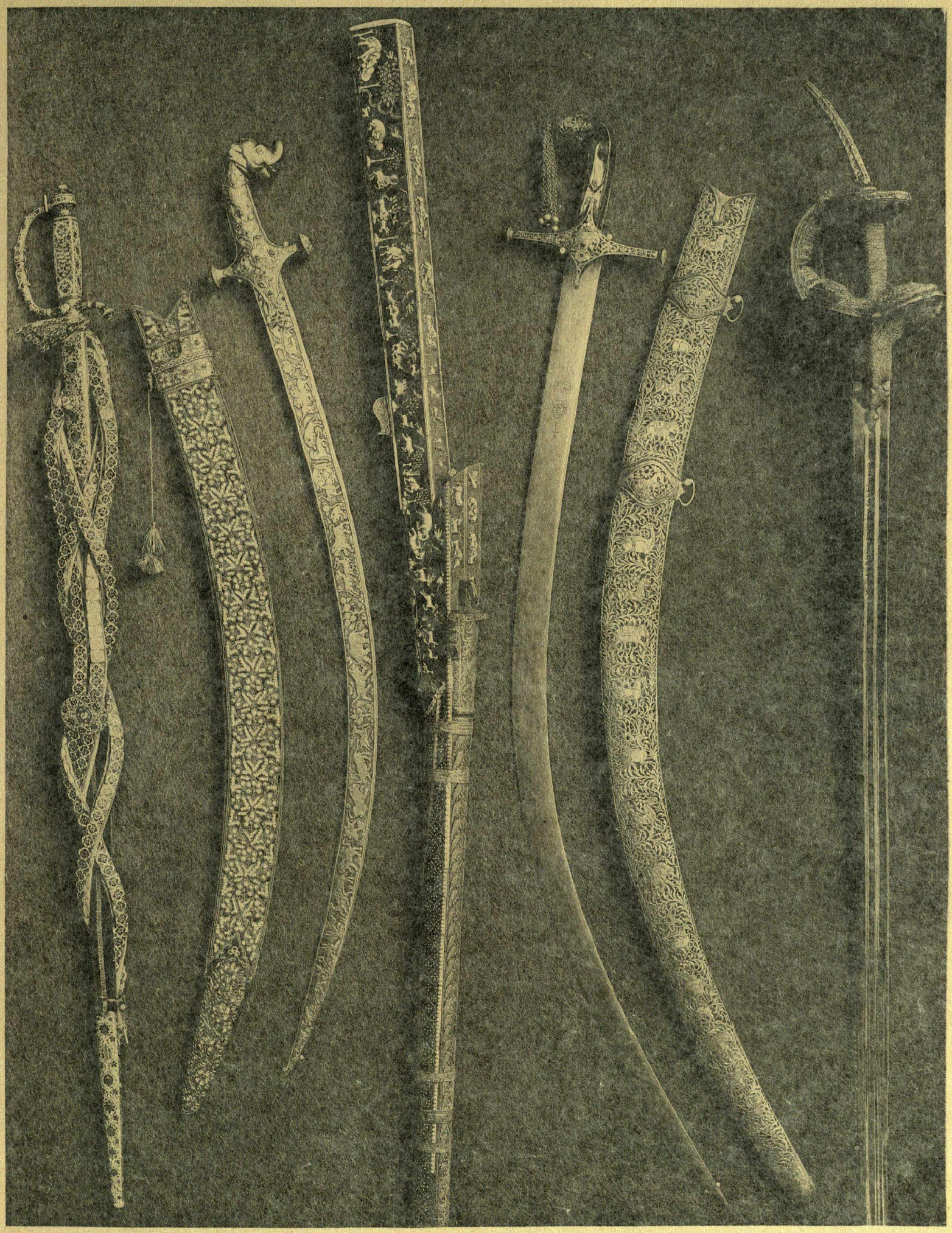

71 (22).—A Group of various Indian Arms.

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72 (23).—Detail of Enamelled Sword Hilt and Appendages, full size.

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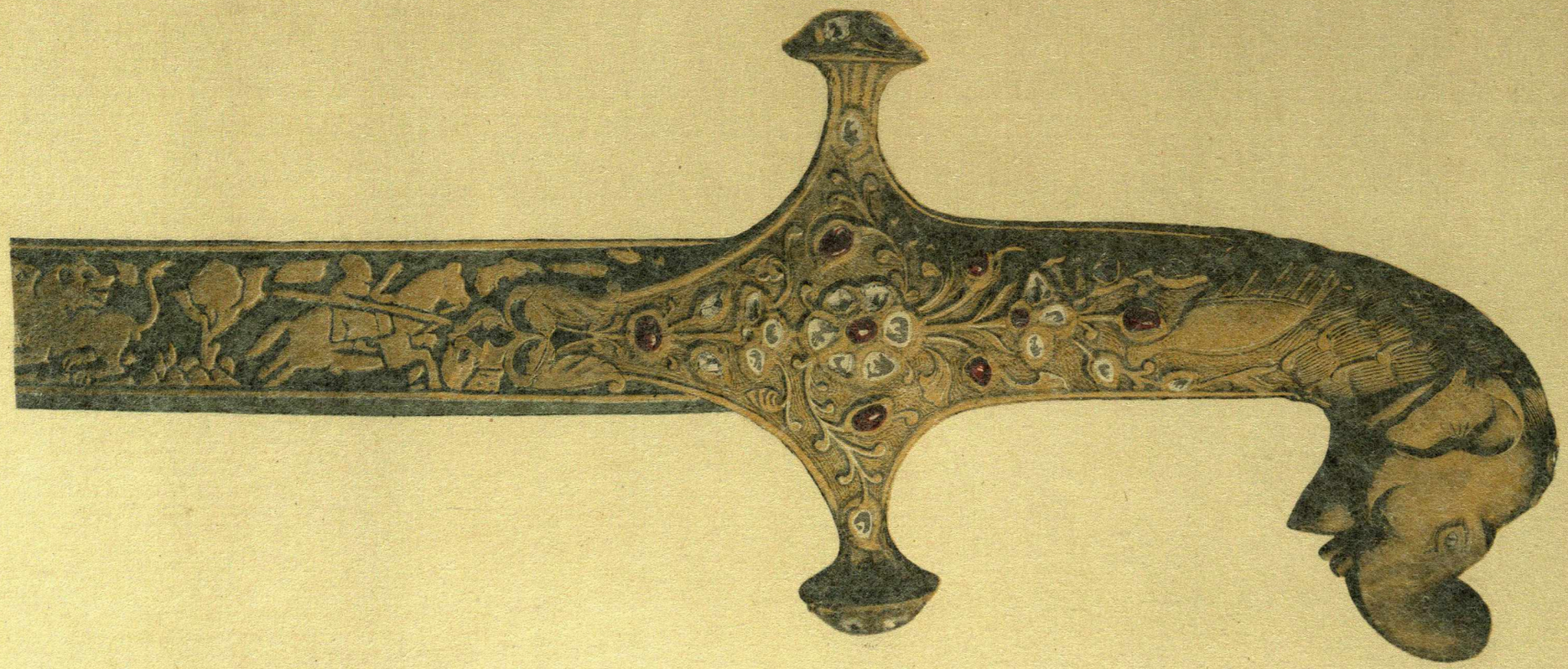

73 (24).—Detail of Graven Sword Hilt and Blade, full size.

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74 (25).—Detail of Carved Gun Stock, full size.

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75 (26).—Detail of Sword Hilt and Scabbard, of Pierced Work, full size.

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76 (27).—Details of Four Gun Barrels, full size.

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77 (28).—Ahmedabad Kincob.